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NEW YORKERS ENJOY OPERA IN THE OPEN

"Walküre" and Double Bill Produced at City College Stadium—Large Throngs Witness Excellent Performances by Metropolitan Opera Stars

Americanism in the spirit of musical production has never been given more practically emphatic tonal and vocal expression in New York City than during this past summer, when music has been furnished by the people and for the people along broader lines than ever before experienced here.

First came the splendid Civic Orchestral Concerts (Walter Henry Rothwell, conductor) for the people as indicated by the tangible prices for these. Then followed the Central Park Song and Light Festival participated in by the people in thousands; and last week brought two performances of opera by the Metropolitan Opera Company, at the Lewisohn Stadium, City College at attainable prices and the audiences were estimated at from 8,000 to 12,000 persons.

The success of the performances fully justified the faith evinced by the promoters offering them. Tuesday evening was somewhat cold, but Thursday evening was warm and delightful. The audiences themselves crowding the long, dark half ellipse of the stadium, with the stage in the foreground and the dimly lighted pergola at the top of the stadium in the background, were almost as interesting a spectacle as the performances themselves. From the point of view of the public, the particular advantage of these performances lay in the fact that more people than could be accommodated in any theatre in the city were enabled to see opera, presented by artists of the first rank, at prices considerably lower than those usually charged. The stadium turned out to be a most excellent place for the presentation of opera. The acoustics were capital, and both singers and orchestra were practically as audible as if they had been singing in an opera house. Rain on Monday afternoon and evening compelled the

(Continued on page 31.)

Prominent Artists for the Manhattan Sunday Nights

The Managing and Producing Company, gratified by the splendid public response to the popular price concerts which they are presenting at the Manhattan Opera House, New York, every Sunday night, announces the early appearance in the series of several artists of the very first rank. On Sunday, October 1, Margarete Matzenauer will be the soloist in an all Wagner program. October 8 there will be a miscellaneous program with Eddy Brown, violinist, and Helen Stanley, soprano, as soloists. On November 6, Ossip Gabrilowitsch and Clara Clemens are the artists. This will be a Russian evening. Mme. Clemens will sing, while Mr. Gabrilowitsch will not only play the Tchaikowsky concerto, but, in the second half of the program, will appear as conductor of the orchestra. This will be the first time Mr. Gabrilowitsch has conducted in America, though he already has established a firm reputation for himself in Europe as a master of the baton.

The soloist on December 12 will be Harold Bauer. Alexander Kahn, general manager of the Managing and Producing Company, is also negotiating with the following artists for appearances at other concerts, in most cases the arrangements already being practically completed: Charles Wakefield Cadman and Princess Tsianina Redfeather; Mme. Jomelli; Ethel Leginska, pianist; Arkady Bourstin, violinist; Germaine Schnitzer, pianist; Paul Althouse, tenor; Franz Egenieff, baritone; Charles Dalmores, tenor; Pablo Casals, cellist. It is probable that the Spanish tenor, Ippolite Lazaro, who comes to the Metropolitan for the season of 1917-18, will also make his first American appearance at one of these concerts. The newly organized orchestra of these concerts, with Chevalier Oscar Spirescu, conductor, will participate in each program.

Famous Soldier-Conductor Announced as Ballet Russe Conductor

Pierre Monteux, one of Europe's most famous conductors, has left the trenches in France to come to America to conduct the orchestra of the Serge de Diaghileff Ballet Russe, according to the announcement by the Metropolitan

Musical Bureau. He will start rehearsals immediately for the new ballets and the others in the repertoire of the Serge de Diaghileff Ballet Russe to be produced at the Manhattan Opera House, beginning October 9.

Mr. Monteux is one of the best known conductors on the Continent. At one time leader of the famous Colonne Orchestra in Paris, he afterwards founded his own orchestra known as the Monteux Orchestra, which gained such a tremendous vogue in Paris that it was chosen to accompany the Boston Opera Company for its season of 1914. Mr. Monteux had been leader for Diaghileff at various times and conducted with the organization until the outbreak of the war in 1914, when he joined his regiment and fought on the French frontier. Last year he was unable to obtain his release and his place was taken by Ernest Ansermet, but this year he was induced, through the representations of the Metropolitan Opera Company, to take up again the leadership of the Ballet Russe orchestra.

MME. SCHUMANN-HEINK'S HEART TOUCHING TRIBUTE

Great Contralto Tells in Simple Words Why San Diego Will Ever Be Her Home

San Diego, Cal., September 20, 1916.

Mme. Schumann-Heink, since her return to California of a few days ago, has been enjoying her liberty in a unique manner. In Universal City she visited the lions of the "movie" world, and was photographed with her strange companions.

On her return to San Diego she noticed the Pioneer Society was to hold a celebration and banquet at the Panama-California International Exposition, and promptly notified the committee that she would be present. A large gathering, possibly a thousand, sat down to dinner and old-time songs and choruses were enjoyed during the service of the meal, the Madame joining in the choruses of "Swanee River" with considerable glee. It was perhaps quite a surprise to her when, later on, speeches became the order of the night, to be called upon to say something of her feelings toward San Diego, and it was at this point that the deepest sentiment of the evening was expressed. Very simply and in a few words the great singer told why San Diego would ever be her home.

"I have bought a little bit of land," said she, "where my son lies! When I go, that is where my body will be laid. That is what I think of San Diego."

This very heart touching tribute brought many a tear to eyes that were watching her, and as the diva arose, overcome with emotion, to leave her seat at the head of the table, every one present rose to do her honor. In another instant some one started singing "My Country, 'Tis of Thee," and, pausing on her way to the door, the world famous contralto halted and sang with majestic mien and gorgeous tones the well known words.

T. G.

Interstate Opera Company Plans

Cora Stetson Butler, director of the newly organized Interstate Opera Company, which is to play a circuit including Cleveland, Pittsburgh, Cincinnati and Detroit, is in New York in connection with the completion of the final details of the company's organization. She states that acceptable guarantees have been successfully arranged in all the cities of the circuit. The subscription lists are already open, and early results exceed even the highest expectations of the promoters. Another interesting announcement is that the company will have new and modern scenery for all its productions, the quality of which is guaranteed by the fact that a contract for the complete scenic outfit already has been signed with Joseph Urban, who first became known in this country through the magnificent settings made by him for the Boston Opera Company.

Two New Stars for the Ballet Russe

Capt. Philip Lydig cables from Petrograd to the Metropolitan Musical Bureau that he has succeeded in closing contracts with two of the premiere danseuses of the Russian Imperial troupe, Mlles. Frohman and Spesiwecewa, to appear with the Diaghileff Ballet Russe. The new dancers will sail from Christiana on October 8, arriving here in time to appear with the company before the end of the three weeks' engagement beginning at the Manhattan Opera House on October 9.

BOSTON-NATIONAL OPERA REHEARSALS BEGIN

Managing Director Max Rabinoff's Forces Already Gathered in the Hub Ready to Start Preliminary Work for the Season

The middle of the opening month of the general amusement season finds the Boston-National Grand Opera Company gathered in Boston for the general rehearsals during which Managing Director Max Rabinoff and his various technical and musical staffs unite and blend the separate units of opera production into a harmonious whole. The first section of the company, numbering ninety-three persons—artists, chorus and ballet—left New York for Boston on Sunday, September 17, while every day since further units have traveled to the Hub. The end of last week saw the entire chorus hard at work, while the orchestra of sixty-two is continuing its practice of the past summer.

The first party, which arrived in Boston on Sunday, September 17, consisted of these artists: Francesca Peralta, Mabel Riegelman, Fely Clement, Maria Winietskaja, Romeo Boscacci, Ernesto Giaccone, Tovia Kittay, Thomas Chalmers, Giorgio Ananian, Virgilio Lazzari, Jose Mardones. Also among this contingent were Chief Musical Director Roberto Moranzoni and conductors Adolf Schmid, Fulgenzio Guerrieri and Alexander Smallens. This contingent, with a part of the chorus and Ballet Russe, traveled in a special section of four cars.

The following Tuesday, Tamaki Miura, the Japanese prima donna soprano, whose appearances in "Madama Butterfly" last season have led the critical and musical to prophesy great things for her Iris this season, and Luisa Villani, the Italian soprano, who is thought so highly of by Managing Director Rabinoff that she is invariably cast opposite Giovanni Zenatello, joined the busy throng of artists at the Boston Opera House. Maggie Teyte, Giovanni Zenatello, Riccardo Martin, Elvira Amazar, Dorothy Folli, Kathryn Lee, Maria Gay, Elvira Leveroni and several other principal artists left New York during the week of September 17.

Already in this country from Europe are Nadina Legat and Enrico Arensen, the soprano and tenor brought to this country by the Boston-National Opera Company in order to add two foremost Russian artists to the organization. Mlle. Legat is the favorite coloratura soprano of her native land, while Arensen has a long record of successes as interesting as he himself, and his adventures have been many since the European war began and upset artistic and operatic Europe. Mlle. Legat and M. Arensen arrived on the French liner Lafayette on Monday, September 18, and surprised their friends by the announcement of their marriage, which had taken place at Bordeaux just before their departure to America.

Campanini Arrives

Cleofonte Campanini with Mme. Campanini arrived Monday, September 25, from Italy by way of Bordeaux, on the steamship Rochambeau. Campanini, in splendid health, expressed himself as ready and eager to take up the double duties which fall upon him this year as general director of the Chicago Opera Association and as artistic director of the Ellis Opera Company.

Emmy Destinn Returning

Emmy Destinn is expected to arrive in this country in about ten days. The State Department, through Ambassador Penfield, has made representations to the Austrian government, which had been inclined to interpose certain objections to her leaving the country.

Edouard de Reszke Safe

American friends of the famous basso, Edouard de Reszke, will be glad to learn that he is safe and well in Warsaw, according to a recent report sent to William Thorne, the New York vocal teacher, from a brother in that city.

Mme. Fremstad's Only New York Recital

New Yorkers will have only one opportunity of hearing Olive Fremstad in recital this season. That will be at her annual recital given early in February.

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PRYOR'S BAND AT PITTSBURGH EXPOSITION

Noted Artists Booked for Approaching Recitals and Concerts—New York Musicians Establish Pittsburgh School—Teachers Resume

Pittsburgh, Pa., September 18, 1916.

With the exception of Pryor's Band at the Exposition, there has been but little if anything "doing" in the musical line here for the past two or three weeks, but the future promises to be more interesting on account of the various organizations beginning their rehearsals, and the many studios resuming the usual season's work.

It has been a pleasure to attend the concerts given by Pryor's Band. Mr. Pryor has many good soloists in his organization, and usually has one or more appear on the various programs. Mr. Pryor is a splendid performer on the trombone, and his playing of the popular duet from "Trovatore" with cornetist is done in a most artistic manner.

Miss Wallace, soprano, who is touring with the Pryor Band, has a voice of dramatic quality, and sings with style; at each performance it has been necessary for her to respond to enthusiastic applause.

Miss Zedeler, a violinist, who alternates the programs with Miss Wallace, plays in a most satisfactory manner, obtains a good tone and plays with much feeling.

Christine Miller to Give Concert Here

The Tuesday Musical Club will have the opening of its twenty-sixth season on the evening of October 23, when Christine Miller, the popular contralto, will give an artists' recital.

The club will have a series of programs this year showing the development of music, one program of the series to be given each month, beginning November 7, with a harpsichord recital by Frances Pelton-Jones; December 5, Beethoven program; January 9, romantic program; February 6, Chopin; March 6, Brahms-Liszt; April 3, modern program. Choral programs will be given January 23 and April 17. Christmas program, December 12, and President's Day, May 1.

Pittsburgh Male Chorus to Have Busy Season

The first concert of the Pittsburgh Male Chorus' eleventh season will be held in Carnegie Music Hall, December 1, with Harold Bauer as assisting artist; the second concert is scheduled for April 20, with Marie Morrissey, contralto, as soloist.

Other concerts will be given, both locally and in nearby towns, by this popular organization, and the usual busy season is anticipated.

New York Musicians Establish New School

Joseph Lanin, the Russian pianist, and Charles Marsh, violinist, both formerly of New York, have located in Pittsburgh, and so far have been well received by the musical circles here and have decided to make Pittsburgh their home. They have established the National Institute of Musical Art. These two artists will be heard in the Sunday night concerts which will be given in the foyer of the William Penn Hotel this season.

Isaac K. Myers Returns From Vacation

Isaac K. Myers, the popular bass-baritone, has recently returned from a most enjoyable fishing and camping vacation on the south branch of the Potomac River. Mr. Myers is in excellent condition for his season's work, and has resumed his teaching in the Reyer Building, where he has a large class. Mr. Myers, while not as yet booked fully for the coming season, will have some interesting engagements, one of which will be at the American Musical Convention, where only artists of American teaching are engaged to perform. Mr. Myers had a busy season the past year, appearing in Pittsburgh, Wooster, Ohio; Meadville, Pa.; New Castle, Pa.; Johnstown, Pa.; Altoona, Pa., and many other towns with various singing organizations, singing in most cases some oratorio, and it is in such works of this nature that his voice is shown at its best, and seems especially adapted for oratorio and church singing.

Many Teachers Open Studios for Season

Zoe Fulton, the contralto, formerly with the Aborn Opera Company, has opened her studio in the Wallace Building, after several weeks of an enjoyable vacation at Newark, Ohio.

John W. Claus, pianist and teacher, has reopened his studio for the season and will have evening classes in theory.

Carlo Minetti, who has been spending the summer at his camp in the Laurentian Mountains, has returned and will open his studio September 21.

Among the new singers and teachers who have recently located in Pittsburgh is Mrs. R. L. Ehmann, who is a graduate of the Pennsylvania College of Music at Philadelphia, but for the past several years has been the leading teacher and soloist at Hot Springs, Ark. Mrs. Ehmann, while having charge of the music in the Baptist Church in Hot Springs, gave such numbers as "Elijah" and other selections from oratorios. Mrs. Ehmann has a soprano voice of lyric

quality, and the newspapers of Hot Springs speak in praise of her work. One paper says Mrs. Ehmann sang solo parts from "Elijah" and was easily the mistress of the situation, singing with deep expression. Another paper says she used for her numbers, "The Birthday" and "Two Marinettes," and the hundreds who thronged to hear her gave the most compelling encore heard here in months. Mrs. Ehmann has not as yet located her studio, but is open for engagements and can arrange to do some teaching until located.

Myrtle June McAteer, after a successful season in Chicago, has returned to Pittsburgh and will open a studio at 402 Reyer Building. Miss McAteer has not been identified with local musical circles for a number of seasons, having spent several years studying with the late King Clark, and for the past two seasons with Charles W. Clark, the eminent coach.

Local Artists at Somerset

Three local artists, namely Othelia Averman Vogel, Rebecca Hepner and Max Shapiro, who are filling engagements under the name of the Metropolitan Artists, recently appeared at the teachers' institute of Somerset County, at Somerset, Pa., furnishing the music for the occasion. Comments from the musical people of Somerset have been very commendable of the work of this trio, and the concert was said to be the best ever given there. This trio will be under the management of one of the Lyceum Bureaus next season and is now booked for some fifty engagements.

H. E. W.

Strikebreaker Theo Karle

If the layman thinks that a musical career eliminates all touch with commercialism and the economic affairs of the country, he is much mistaken. Consideration of how the proposed nation wide railroad strike would have affected the music lovers all over the country was evinced by Manager Foster, of Foster & Foster.

To avoid any transit complications which might arise to prevent Theo Karle's appearance at the Worcester (Mass.) Festival, where he sings with Alma Gluck, and the Portland (Me.) Festival, where he sings with Geraldine Farrar, unique arrangements were made.

Karle was to come East via the Canadian Pacific (which is under Government control) to the American border at Northern Vermont. There he was to be met by motor and carried to his appearances in the various cities in New England.

The musical manager, therefore, like Buddha, knows how to have the "allseeing eye" or, as Americans would term it, an eye ahead.

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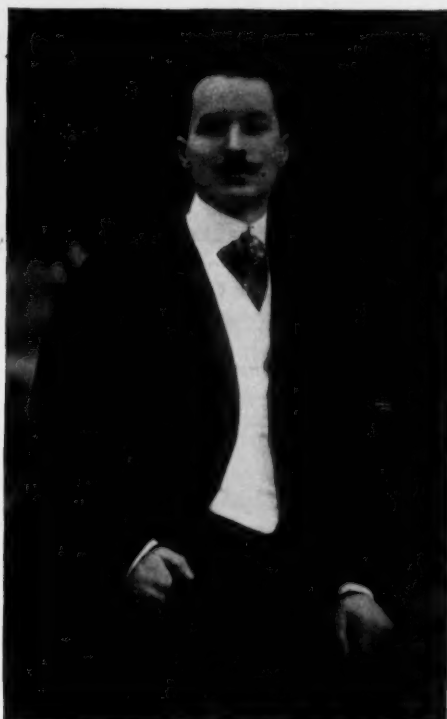
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PIETRO A. YON,
Organist and Composer.

counterpoint and composition courses will be under P. A. Yon's direction. The methods employed are those of C. de Sanctis, E. F. Richter, F. Hiller, L. Cherubini and F. A. Gevaert.

Besides the many private recitals given at the Yon Studios last season, the final concert at Aeolian Hall, New York, May 20, 1916, was a decided success, proving once more the seriousness, the practical aim, and the high ideal of art as practiced by S. C. and P. A. Yon, two indefatigable artists who have aided much in the development of the higher branches of music in America with their compositions, concert work, church music and their school.

MacDowell Programs in Demand

The widespread interest aroused by the propaganda in behalf of the MacDowell Memorial Association fund to assist creative workers in music and the allied arts is not only bearing fruit in all directions, but it also has so stimulated the interest in the MacDowell music that resultant demands for Mrs. MacDowell's artistic services now have manifested themselves more strongly than ever.

The new dates booked recently are: Alton Bay, N. H., September 27; White River Junction, Vt., October 14; Oberlin College, Ohio, October 24; Mansfield, Ohio, October 28, and Mt. Vernon, Iowa, November 4.

The time between November 10 and December 20 is devoted to the State of Kansas, where Mrs. MacDowell already is booked for ten dates, with a likelihood of several additional ones to materialize as soon as specific data may be arranged to suit the concert dates of the various clubs eager to hear Mrs. MacDowell in a program of the MacDowell compositions.

Hochstein Compositions Have Just Been Published

An interesting landmark in the progress of young American musicians is the announcement that Carl Fischer has just published four compositions by David Hochstein, the young American violinist. Two of the compositions are Hochstein's own arrangements of the two Brahms waltzes which he has played with such frequent success under the management of the Music League of America. The other two works are original compositions.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

To Music Teachers and Students

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Dwellers in Small Catskill Village Afforded Fine Musical Feast During Summer Months

Woodstock is a sleepy village in a green valley of the Catskills, where formerly a farming population held sway. Of late years, however, both valley and village have been sought, especially in summer, by an increasing number of painters, sculptors and art workers of various branches, to which have been added writers, teachers and members of many other professions, including a few—only too few—musicians. The farmers have kept on farming, the painters have painted industriously; every place for work and abundant crops have been produced both by potatoes and pictures. There has also been plenty of poetry, but for one thing Woodstock has almost starved, and that one thing is music.

Hervy White, poet and novelist, has starved less than other inhabitants because he has contrived to have musician friends stopping with him at his farm, "The Maverick," but in general starvation has been the order. This summer, however, Mr. White in an adventurous and generous outburst, bound up, perhaps, with a desire to have more and more music in the community, built a rustic hall at "The Maverick," assembled there some musicians, and started "The Maverick Concerts." The famine is over.

It must be emphasized that the spirit of these concerts is the artistic, non-commercial spirit of Mr. White and of

are the very men who are capable of giving you what you want."

Mr. Roentgen and Mr. Cooper have had several other instrumentalists with them from time to time, as well as several singers, but as from the first they have borne the responsibility and contributed the most to the Maverick concerts, it is only fair that they should be considered as the Maverick musicians, unless a larger group is formed.

To Mr. Cooper the audience is deeply in debt. He has given a great deal of work and devotion to rehearsals and program making, of course. Yet it is not so "of course," after all, to be soloist, member of trio, quartet, or quintet, as the case may be, rehearsing in the heat and always ready for every new musical venture—old music, new music, Russian music, Bohemian music, French music. In his ensemble playing, Mr. Cooper is the most sensitive sympathizer and adapter of himself to the other instruments, as well as the sustaining force, when needed. He is always there. It is hard to praise his ensemble playing sufficiently, and perhaps only those who have themselves played with other instruments can probably appreciate what a fine musician he

hidden in the woods, but the trees are tall and the audience brings the mountains with it.

And Mr. Roentgen's first phrase on that first day had in it something of the repose and strength to which dwellers at Woodstock are accustomed in their landscape. Every-one present gave him confidence on the spot, a confidence which he has never betrayed. His playing is full of feeling, full of change and color. His phrasing is very plastic and free. He certainly has not the immobility of mountains, but as marked characteristics he has repose and strength, so that his audience can let out its suspended breath, fold its hands and let him do it. He can play the cello, all his audience has to do is listen, to go out on a full flood of tone, and to come back when Mr. Roentgen and his composer get ready, having experienced a great deal on the way—many moods, but all realized, sure and complete. It goes without saying that where there is free expression there is fine technic; also that Mr. Roentgen has done a great deal personally to make the Maverick Concerts a success. It is to be hoped that some day he will present some of his own compositions.

Among the artists who have appeared from time to time at the Maverick Concerts have been Edward Kreiner, violinist; Rudolph Bauerkeller, viola; Gualtier Gastelli, violinist; Mme. Mieler-Narodny, Elsie Hasbrouck and Mme. Keifer sopranos.

Prominent Chicago Tenor Returns From Coast Tour

Thomas McGranahan, the prominent Chicago tenor, is back in Chicago after a three months' trip to the West Coast, singing en route in all the important Mid-West and



CHARLES COOPER, PIANIST, AND ENGELBERT ROENTGEN, CELLIST.

Woodstock itself, a thing hard to define in public print, but responded to, fortunately, by a local public large enough to support the enterprise, and by visitors in automobiles from all the surrounding country. This spirit might be supposed to say, modestly but firmly, "Though we cannot pay a high price, and though many of us prefer to turn our backs and sit out under the trees, we will come miles to listen, and we insist on having the Real Thing. We will also contribute something to hungry, but very discriminating ears." To which, Charles Cooper, pianist, and Engelbert Roentgen, cellist, must certainly have responded in their hearts, "We

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is. From time to time he emerges for a solo—Brahms, Schumann, Scarlatti, Chopin, Debussy. He plays with beauty, with fervor and with an unfailingly fine tone. No matter how broad the passage or how passionate, the playing is always within the possibility of the piano, and though you would expect so sensitive a musician to excel an interpreting delicate, subtle music—and Mr. Cooper does play such music exquisitely—perhaps it is in broader compositions such as the Chopin sonata in B flat minor that he is at his best. He has the dramatic, tragic feeling for such works, as well as the power of technic.

When Mr. Roentgen picked up his bow for his first solo in the Maverick Hall, musicians there wondered if something worthy of their high trees and dark mountains was going to come. After all, it is not so easy to play for people who live with mountains, because mountains are very big things and very quiet. It requires courage to make music in front of them. Maverick Hall, to be sure, is discreetly



THOMAS McGRANAHAN, Dramatic Tenor. Snapped recently in Texas.

Western cities. His artistic success was duly recorded by the daily papers, notably the Kansas City Star, which states that "Mr. McGranahan's ability is most unusual." His Chicago dates are: October 13—Wicker Park Women's Club; October 15—Englewood Sunday Evening Club; October 18—Ambrose Women's Club; November 14—recital—Dubuque, Ia.; December 14—Evanston Women's Club, "The Messiah"; January 22—Rogers' Park Women's Club; February—Arche Club; March—Co-Educational Club.

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Merle Alcock's Singing Is Very Much in Demand

Merle Alcock has returned from a very delightful summer on Lake Michigan to her many activities in New York City. Mrs. Alcock will leave for a Western tour of three weeks on October 12. Many of her recitals on



MERLE ALCOCK.
Contralto.

that tour are re-engagements. The contralto is also booked to sing in the "Elijah" with the Utica (N. Y.) Philharmonic Society. Another return appearance is in "The Messiah," London, Ont., and still another is at Buffalo, N. Y.

Klibansky Pupils Always Before the Public

Sergei Klibansky will give his first artist-pupils' recital of the season Wednesday, October 18, at the Auditorium of the West Side Young Men's Christian Association, New York.

Lalla B. Cannon, soprano, and Anne Murray Hahn, contralto, sang at a musicale given by Mrs. Charles A. Hamilton in Ridgefield, Conn.

Anne Murray Hahn gave a song recital at the Wamaker auditorium, September 23, at 3 p. m.

Arabelle Merrifield, who studied under Mr. Klibansky for three years, is to be one of the soloists with the Minneapolis Symphony Orchestra.

Irving Fisher has been engaged for one of the leading parts in the "Century Girl," at the Century Theatre.

Mr. Klibansky has started his fall term earlier this season on account of the great number of applicants who were waiting for him.

The De Sadlers Back in America

Mr. and Mrs. Willy de Sadler, accompanied by the young pianist, Jacques Jolas, arrived in New York from Copenhagen on September 20, after a most pleasant vacation and a very successful summer concert tour through the Scandinavian bathing resorts with concerts in Christiania and Copenhagen as well. All three of the artists will appear in joint recital at Aeolian Hall, New York, on the afternoon of October 16. Mr. de Sadler will resume his activity as a teacher as soon as he has selected a studio for the winter.

MIXING LIONS AND LEGATO

Mme. Schumann-Heink Enters Lions' Den at Universal City, Then Sings "The Rosary" on the Main Stage at Picture City

"If the lions won't scratch my face, I'll go into the cage with them—there's no fear in the heart of a Schumann-Heink," said that famous singer when she visited Universal City, Cal., the home of the films, on the afternoon of September 5.

This remark was made to Vice-President and General Manager Davis after that official of the company had asked Mme. Schumann-Heink if she would go into the cage with the lions.

"My voice, not my face, is my fortune, you know," continued the songbird, "but I want my face kept in good condition to continue to smile upon my fellow men and women."

And then Madame passed through the door of the huge cage at the Universal Zoo, assured by Rex de Rosselli, the superintendent, that the beasts of the jungle would do her no harm. "I am sure," said De Rosselli gallantly, "that if they hear the tones from your golden throat they will behave as never wild beasts behaved before."

Mme. Schumann-Heink thereupon took a seat between two of the lions and remained in the cage about ten minutes, during which time she both talked and sang to the animals, who snarled at her at first, but the soothing tones of her voice quieted them and they looked with interest upon their visitor. While she was in the cage motion pictures were taken of her, and these will be shown in the Universal Animated Weekly wherever the news pictorial is flashed on the screen in this country.

After leaving the den of lions Mme. Schumann-Heink spied a couple of leopard cubs. "Oh, what beautiful cats—how I would like to play with them!"

"They are not very playful, madame," said Superintendent de Rosselli, as he took the baby leopards from the cage, "and they have sharp claws, so be careful."

"Ach Gott, I've had lots of babies and I think I will handle these all right! Oh, what pretty cats, and such fur!

There!" reprovingly to one of the leopards which put out a threatening paw, "that's not pretty to do—you must be a good Kindchen. I guess, Mr. Superintendent, you had better put the babies back—they don't like to be away from home."

After leaving the Zoo, Mme. Schumann-Heink visited the main stage, where she met Carl Laemmle, president of the Universal Company; watched Phillips Smalley directing "The Girl That's Down," and then graciously consented to sing for the people on the stage. The little orchestra that was playing for Director Smalley's company struck up the strains of "The Rosary." As soon as the artist began to sing, work ceased in all directions, and in a few seconds an audience of more than 1,500 had gathered. After finishing, the noted songstress was applauded to the echo.

After taking a short ride around the city, viewing the numerous exterior sets, Mme. Schumann-Heink left for Los Angeles. "I have had a very wonderful day here, Herr Laemmle," she remarked to the head of the company. "Auf wiedersehn."

"I'm going to send you a bill for performing with my lions," smilingly answered President Laemmle.

"Better look out," laughingly replied the diva, "maybe you'll get a bill from me for giving your lions a chance to perform with me."

San Carlo in Schenectady

On September 14, the San Carlo Opera presented here the double bill of "Cavalleria" and "Pagliacci." The feature of the second opera was the introduction of a local singer, Grace May Hoffman, as Nedda.

Mary Kaestner sang Santuzza and displayed rare dramatic as well as vocal ability. Miss Hoffman began only a few years ago the serious study of music, and has progressed rapidly since. She presented Nedda with true dramatic fire and used her voice most intelligently.

This is the first number of the Franklin-McDonald course to appear in Schenectady, and every one praised the San Carlo Company, orchestra and scenery.

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COLUMBUS MUSICIANS LIKE PROGRESSIVE SERIES FOR TEACHERS

Ella May Smith Adopts This Series With Success—
Faculty Changes—Subscription Courses

Columbus, Ohio, September 14, 1916.

While the formal opening of the musical season will not take place for several weeks yet, things are beginning to liven up, after an unusually quiet summer. Studios are opening, managers of artists' courses are busy securing subscriptions, conservatories are fast enrolling students, and artists are preparing for the winter's tour.

Ella May Smith, former president of the Women's Music Club, will devote the winter to her studio, and has some very interesting plans. She has adopted the Progressive Series for teachers, and already has five student-teachers, who have passed the first quarterly examination. Under her management this winter are two local pianists, Helen Pugh and Emily Church Benham, for whom she has secured some interesting engagements.

Grace Hamilton Morrey announces the opening of a school of music named for her, and the faculty of which comprises only her pupils. At present the teaching will be done at the individual studios, but it is hoped later to have it combined under one roof.

Faculty Changes at Wallace School and Conservatory

Several changes in the faculty of the Wallace School and Conservatory of Music will take place this fall. Mme. Cardon, wife of the new professor of French at Ohio State University, will be head of the French department. The piano work will be in charge of Maximilian Mitnitzky, who made such a success last year, and Mrs. W. B. Havens will assist Virgilia Wallace in voice training. A new department of Public School Music, under the supervision of Anna Bone, a graduate of Westminster College, has been added, which will offer a course of instruction equal to that offered at the university here. The enrollment is larger than ever before and promises a very successful year in all departments.

Subscription Courses

The two largest subscription courses offered are those of the Women's Music Club, and the Quality Series, under Kate Lacey's management. Each has very tempting attractions, and if one cannot attend both series, it is hard to make a choice. The Music Club is making a whirlwind campaign for members, as the opening is only two weeks off.

E. C. B.

Class of Twenty-seven Study Fletcher Method

Evelyn Fletcher-Copp, originator of the well known Fletcher Music Method, reports that her summer normal class this season was one of the most successful in her long experience as a teacher. The enrollment was twenty-seven, including representatives from all sections of the United States and Canada. Many were prominent musicians, Vassar graduates, directors of clubs and teachers of long experience. One was a grandmother, and several were just



EVELYN FLETCHER-COPP AND HER SUMMER NORMAL CLASS.

entering upon their careers. The course closed on August 24.

The accompanying snapshot of the class was taken during the summer. Mrs. Copp, in the center of the group is distinguishable by her black gown.

The Fletcher Music Method is distinctive in scope and treatment. In the normal classes, the teachers are instructed along the same line as the children for whom the method is intended. In this way they are given a thorough grasp of the fundamentals of the work, are familiarized with the various apparatus and themselves trained practically in the method. The fact that Mrs. Copp permits

only teachers whom she has personally instructed to exploit the Fletcher Music Method protects both herself and the public.

Margaret S. Crawford Enrolls Many Pupils for Season of 1916-17

Margaret S. Crawford, who is shown in the accompanying picture in a Pavlova Gavotte pose, is facing a very busy season. Judging from the unusually large enrollment of pupils for this season, Miss Crawford will have but little



MARGARET S. CRAWFORD,
In Pavlova Gavotte pose.

time to devote to her activities as a dancer. Her studio at 147 West Fifty-seventh street, New York, is not only most attractive in every detail, but within easy reach of all car and bus lines.

A comprehensive account of Miss Crawford's work was given in last week's issue of the MUSICAL COURIER.

Amato Gauges Success by Post-Concert Criticism

"How can a concert singer best gauge whether he has been successful or not?" some one asked Pasquale Amato, baritone supreme of the Metropolitan Opera Company, in conversation at Lake Placid, New York, where the singer has been spending his summer.

"When a concert singer is complimented by his manager after he has sung," replied Mr. Amato, after a moment's thought, "he need have no worries about the success of the concert."

"For example, I would much rather have received these two letters," he went on, taking two envelopes from his pocket, "than all the applause and favorable press comments in the world." The letters were from Octava Dix Fanning, of the Euclid Service Bureau in Cleveland, and Charles A. Sink, secretary of the University School of Music in Michigan.

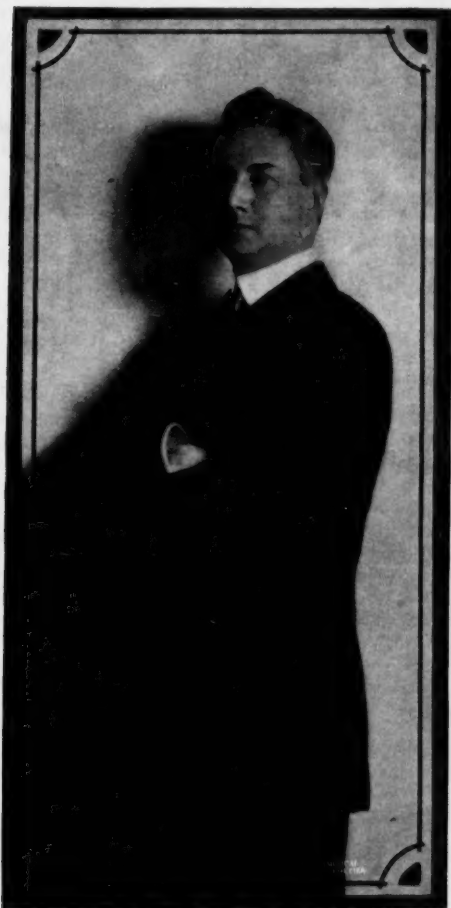
The paragraph in Mrs. Fanning's letter, which Mr. Amato had underlined, said: "Thank you a thousand times for the joy of Sunday afternoon, October 17, 1915. People are still talking of you. If you come through Cleveland, let me know. You must break bread with your manager. N'est ce pas?" (Signed (Mrs. M. A.) Octava Dix Fanning.)

The portion of Mr. Sink's letter which had given Mr. Amato such pleasure was this: "Our people are all delighted with what you did, and the concert is now the talk of the town and of the surrounding towns and cities."

After all, success depends upon many things, not merely the applause of one's auditors.

Unusual Honor Bestowed Upon**John Prindle Scott**

John Prindle Scott, composer, was given a very agreeable vacation end surprise last week in the form of an announcement from the Department of Public Instruction,



JOHN PRINDLE SCOTT,
Composer.

State of Nebraska, Lincoln, that his music composition submitted for the Nebraska Ode had been awarded first prize by the judges.

In addition, A. E. Thomas, superintendent, writing for the Department, stated:

"Our committee of judges was very much pleased with your composition, and I wish to congratulate you upon the same."

This is not the first time that Mr. Scott has been awarded a similar honor by a Western State, and his latest achievement is indeed an occasion for sincere congratulation.

Constance Purdy Has Many Bookings

Constance Purdy's season opens in Bangor, Me., on October 27, when she will give a program of Russian and American songs before the Schumann Club. On November 11 the contralto is to open the series of concerts at the Hotel Statler in Buffalo; on the 13th she sings in Dunkirk; in Erie, Pa., in Gwendolyn Leo's course on the 14th; before the Wednesday Music Club of Meadville on the 16th, and Ashtabula on the 17th. Fredonia is scheduled for this trip, but the definite date has as yet not been determined. On December 28 Miss Purdy is booked for an appearance with the Mozart Club of Jamestown. A short tour has also been booked for April, beginning with the Woman's Club of York, Pa., on April 13; the Iris Club of Lancaster on the

14th; Altoona on the 17th; Newcastle on the 19th, and Titusville on the 20th.

Most of the programs will be composed of Russian songs, but there are several exceptions. Miss Purdy finds the keenest interest manifest in Russian songs, and that there is a great demand for them. Many clubs are making Russian music a subject for especial study. In many cases Miss Purdy has been asked to make some kind of an introduction to her songs, and this little informal talk adds much to the interest of the audience. Her five years in Russia and her keen observation have given her a large amount of information not available to those who are unfamiliar with the Russians in their homes.

Miss Purdy's summer has been a very busy one, and she has had orders for translations to the number of nearly forty, and more are at hand. In addition to this she makes translations for all her Russian repertoire and, with the programs she has to prepare, she has little recreation, except the best kind—that of work.

Dora Gibson's Operatic Numbers**Win Boston Applause**

Dora Gibson, the English soprano, has returned to New York, after singing for a week at the popular operatic concerts now being given under the direction of C. A. Ellis



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at Symphony Hall, Boston. Miss Gibson was received enthusiastically by her new public and had to respond to numerous recalls and encores each night. As the programs were purely operatic in character, in so far as the soloists were concerned, Miss Gibson was heard in many of the arias which she had sung during her seasons at Covent Garden, London, and with the Royal Carl Rosa Opera Company, among them the "Vissi d'Arte" from "Tosca," and "Ritorna vincitor," from Verdi's "Aida." Miss Gibson proved herself to be the possessor of a voice of an unusual force and power, which she used with great technical skill. Her singing of the second aria fairly brought down the house, and she was forced to sing "Goodbye, Summer," a singularly appropriate selection for last evening, as an encore.

Of Miss Gibson's first appearance in this series with the Boston Symphony Orchestra, under the leadership of Josef Pasternack, the critic of the Boston Globe said in part:

"The operatic section of the program was opened by Miss Dora Gibson, an accomplished soprano, who sang the famous 'Vissi d'Arte' aria from Puccini's 'Tosca,' and the 'Ritorna vincitor,' from Verdi's 'Aida.' Miss Gibson proved herself to be the possessor of a voice of an unusual force and power, which she used with great technical skill. Her singing of the second aria fairly brought down the house, and she was forced to sing 'Goodbye, Summer,' a singularly appropriate selection for last evening, as an encore.

"Going to see 'Pollyanna'?"

"Don't know. Any relation to 'Polly Otchey'?"—F. P. A. in the Tribune.

Bernard Ferguson Finds Summer Life Congenial

Bernard Ferguson, the popular Boston baritone, has been spending the summer at his camp on Lake Winnepesaukee, near Alton, N. H. He found life congenial in that picturesque environment, and both he and Mrs. Ferguson have



BERNARD FERGUSON,

Indulging in his favorite pastime at Lake Winnepesaukee, N. H.

had a delightful and profitable vacation. The accompanying snapshot shows the singer indulging in one of his favorite pastimes, fishing for trout. He is an ardent angler.

An interesting letter was received recently from Mr. Ferguson, who wrote: "We fish, swim, tramp, motor, and run the old motor-boat up and down the lake. Eat everything in sight and have a good time generally. I work a few hours every day, and have some fine things ready for this winter."

On August 24, Mr. Ferguson gave his second annual recital in Wolfeboro, a summer resort on the lake. To use his own words, "The house was packed, and they are already planning for next year's recital." He sang the "Toreador's Song" from "Carmen" and three groups of popular songs in English. Susan Bullock accompanied.

Mr. and Mrs. Ferguson expect to return to Boston the latter part of this week. Mr. Ferguson has a busy season in prospect. He is under the personal management of W. R. Macdonald.

Nicolay Pleases at Boston "Pop"

Last Thursday evening Constantin Nicolay, the eminent basso of the Chicago Opera Association, was one of the principal soloists at the "Faust" night "pop" in Boston. The following is quoted from the Boston Herald:

"All of the singers gave pleasure. Mr. Nicolay was especially good in his interpretation of Mephisto's serenade. A song that lends itself more particularly to the surroundings of the opera, its sinister significance is often lost on the concert stage. But Mr. Nicolay was in the mood, and he sang as if on brimstone corner."

Mme. Mott Has Returned to New York From Enjoyable Vacation

Alice Garrigue Mott has returned to New York City from Rangeley Lakes, Me., and Portland Springs, Me., and will resume vocal instruction at her studio, 172 West Seventy-ninth street, October 2.

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MAUD ALLAN—THE ANSWER TO GOETHE

By ROBERT MACKAY

Can the blitheness and universality of the antique ideal be communicated to the artistic modern world?—Goethe.

It is easy to comprehend that the great philosopher referred to the lost expression dancing of the Greeks when he asked this question.

Dancing and music are twin arts; but dancing is the strongest known medium through which music can be presented and understood. This the Greeks knew. It provided the basis for their success in dancing as well as their very keen love for all that is artistic—a love that was the wellspring of their greatness as a people. That understanding seems to have died with the Hellenic people. It has been a long time coming back to life; but it is here—

the most important element in the second renaissance of art which began with the twentieth century.

There are almost as many forms of dancing as there are of music. The history of one art is as old as the other. No one knows when the first involuntary expression of emotion, whether by movements of the body or sounds by the voice, began to be taken in hand and drilled into shape for the express purpose of giving pleasure to mankind. Whenever the time, it was long prior to the dawn of history. Ever since there was a Greece there have been many musicians and many dancers; but out of the ages has come at last the living answer to Goethe in Maud Allan, the symphonic dancer. She is the central figure in the world of artistic endeavor because she has revived successfully the dancing of the Greeks.

To the Greeks, soul meant harmony of the body. In order to enhance this, they employed the art of dancing to develop an idealistic spirit in a sound frame; to translate emotion into motion in which the entire human form is harmoniously expressive.

Legend, painting, sculpture, music and poetry were either combined or used separately in Greek dancing, which was as much a part of a Greek's education as any phase of the curriculum of our common school system. One historian records that "the Greeks could even dance the debates of their politics."

Maud Allan has successfully interpreted such a variety of subject matter that, beyond peradventure, she can deliver through her dancing the exact meaning of the author, the painter or the composer. That it takes but a small quota of the interpretive sense to understand her is indicated not only by the myriad people who have come to her shrine, but by the remarkable return to expression dancing wherever she has appeared. Thackeray's "Vanity Fair," the greatest novel of manners ever penned, put the British people on their mettle regarding the importance of the niceties of convention; Oscar Wilde's lecture tour of America awoke us to our first and lasting sense of the value of the artistic in our homes; Maud Allan has made expression dancing a new art whose followers are legion.

Maud Allan's wisdom in making her debut with her "vision" of the much abused story of "Salome" which she has revived this season, largely established her success. Here is a story as old as the ages—a story filled with grim humor and tragedy, with intrigue, with infatuation and love, and the conniving of subtle minds. And Salome is a character great artists have loved to paint, whose life and passion the writers of all time have juggled. And although she was established as a very bold and daring woman, lacking refinement and self control, Miss Allan portrayed her as a petted child of fourteen who had been reared in luxury and surrounded with riches and attendants and who was very particular to obey her very wicked mother—Herodias. Therefore when her historic dance was completed and she was told that she might have anything for which she asked, childlike she ran to her mother, who whispered, "Ask for the head of John the Baptist." Salome had little idea of the crime she was committing, according to Maud Allan, until after its consummation. Then realizing the enormity of what she had done, she remained terror stricken, staring into the sightless eyes. Finally, seeking some surcease, some understanding, she pressed her cold lips to those of the dead—begging and praying the stern head for mercy, but without response. In vain she asked for the atonement of her mother's awful sin.

This story of the ages Maud Allan succinctly tells through the movements of her body, accompanying the music which the late Marcel Remy, the Belgian savant and

one of the first men to guide and counsel her, had specially composed. Indeed, M. Remy had reduced the story of "Salome" to music and Maud Allan interpreted the composer's work. Hers may not be the story of "Salome" that some Jacobean students accept, nevertheless it is as open to general acceptance as Goethe's version of "Faust" or Forbes Robertson's conception of "Hamlet," or any other accepted person's idea of one of the artistic mysteries of the world. All that is beside the main point. Beyond all doubt it established again the wide appeal and the remarkable universality of the antique ideal—the dancing of the Greeks.

Far removed from "Salome" is Maud Allan's interpretation of the gravely pathetic "Death of Ase." Ase was the mother of Peer Gynt, whom he had deserted in his early youth and to whom he had returned in his old age in time to see her pass away. Henrik Ibsen left much of record to prove that this marvelously human poem contains considerable that had its origin in the circumstances of his youth. "My own mother—with the necessary exaggeration—served as the model for Ase," he has written. William Archer, the English dramatic critic, says of this particular part of "Peer Gynt": "The first part, with its inimitable life and movement and Ase's death scene, are usually cited as the culminating points of the poem, and there can be no doubt that Ase's death scene is one of the supreme achievements of the modern drama." It is a story that seems almost impossible of dance interpretation; yet with Grieg's music and Maud Allan's poetry of motion it makes a play dance of unusual power, interest and popularity. It is not at all necessary to have read this masterpiece of literature to understand Maud Allan's interpretation. Indeed, it is as clear as if Duse were speaking the words.

In Mendelssohn's "Spring Song," Maud Allan is no less a keen interpreter of music than of Biblical history or classical story. No pianist in the wildest flight of playing can give half the meaning that the dancer gives to this glad-some, vibrating composition. She dances the Mendelssohn music with an abandon that is not only Bacchic but radiant with the spirit of laughter. She releases in pose and poise the dreams and fancies, the touches of sky and nodding of wild flowers that never finds a place in words, the phantoms of beauty which never take form in a musician's rendition and only too seldom in the imagination.

And then in "Am Meer" ("By the Sea"), one of Schubert's best known songs, Maud Allan makes one realize the possibilities of the lyric dance. As lightly as one of her own tears, she flits through this little tragedy from end to end, laying bare her happiness and her misery, her trust and her disillusionment for all to see as vividly as if her feet and arms and legs had tongues and could sing.

The antithesis of these dances is her interpretation of Strauss' popular waltz, "The Blue Danube." Out of a pool where thirsty dreams may drink, rises a young water nymph who has been permitted one brief hour of existence on land in order to join the revels of Earth's children, which are about to begin. In these revels she becomes an embodied joy, one moment moving daintily with her little new friends; the next, adding new beauties to the waltz. How many of us realized that there was such a story in "The Blue Danube"? It was not manufactured by Miss Allan; it is exactly what the music tells. The interpretation of this composition is one of Maud Allan's finest. In none of her other dances does she give a subtler or more appealing expression of hope and yearning. It is mysticism of a singular power.

Chopin's valse in A minor, a delightful bit of movement with its sad, measured theme and rippling, poignant emotion, and Schubert's "Ave Maria," are two of the dancer's most enlightening interpretations. The Chopin waltz has been classed by many as too subtle for a waltz and too limited for a tour du force. "Ave Maria" has won its place as the most divinely beautiful of all the compositions inspired by the mother of Christ. But each has its own distinctive, well formed story, which the author realized to the fullest, but which neither singer nor musician has ever brought to the surface. Such wonderful compositions might remain forever in their seeming state of mystery—only to be admired for the momentary beauty and satisfaction those who render them can give—if it were not for the marvelous interpretation of the talented woman whom Nature has permitted to reach back into the ages and grasp the secret of a lost art.

In the depth of the vast chasm that separates the rendition from the interpretation of a work of art lies the reason for Maud Allan. Rendition only hands you a jeweled salver, perchance, the outside of the author's fruits; interpretation gives you all that is in it—the substance as well as the beauty.

In the "Valse Trieste," by that eminent Finnish composer, Jean Sibelius, Maud Allan reaches the supreme height of the dramatic phase of her art. The story is as follows: It is night. The son who has been watching at the bedside of his sick mother, has fallen asleep from

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weariness. A ruddy light slowly illumines the room. Distant music is heard. The glow and the music steal nearer until the strains of a valse are distinctly heard. The sleeping mother awakens, rises from her bed in a long white garment which takes the semblance of a ball dress, and begins to move slowly and silently to and fro. In time to the music she summons a crowd of invisible guests. They appear in strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingle with the dancers. She strives to make them look into her eyes, but the shadowy guests seem to avoid her glances. Exhausted she sinks on her couch and the music stops. Gathering her strength, she again invokes the dance with more energetic gestures. Back come the dancers, gyrating in wild mad rhythm. The weird gayety reaches a climax when a knock is heard at the door. It opens wide; the woman utters a despairing cry; the spectral guests vanish; the music dies away and—death stands on the threshold.

To see such a dance is to witness and understand the highest in art. I could describe a dozen other dances to prove that Maud Allan is the living allegory of the Greek school, but the dances I have mentioned are sufficient, in scope and quality of expression, to establish one thing—that she is the answer to Goethe's seemingly unanswerable question.

Jonás Is Here

Alberto Jonás, the celebrated Spanish pianist and pedagogue, has returned to New York from California, where he spent his vacation after his very successful summer



ALBERTO JONAS ON THE BEACH AT OCEAN PARK, CALIFORNIA

classes in Salt Lake City. The accompanying snapshot was taken in Ocean Park, Cal., while Jonás was sunning himself by the brink of the sea.

Leo Ornstein Enjoyed at Far Rockaway Musical Event

At the much talked of concert which Caruso's amiable friend, Enrico Scognomillo, in behalf of the Bayswater Yacht Club of which he is trustee, tendered to the members of the Grove Club at Wave Crest, Far Rockaway, Leo Ornstein astonished and pleased Signor Scognomillo, cellist, and Arnold Volpe, violinist, by offering to join them in the announced trio, when it was found at the last moment that the pianist of the trio was prevented from attending. It goes without saying that the music was beautifully played.

Ornstein rendered his "A la Chinoise," "The Three Moods," a Chopin nocturne and Liszt's gigantic "Mephisto Waltz" also.

Vernon Stiles, tenor; Belle Story, soprano; Idelle Patterson, soprano; Hugh Allan, baritone, and Salvatore de Stefano, harpist, participated in a program of unusual interest.

Commodore Edward Steiner, of the Bayswater Yacht Club, acted as host to a number of New Yorkers, including the managers, Martin H. Hanson, R. E. Johnston and Mrs. Nell Fountain. The audience included many distinguished musicians; among them were Mr. and Mrs. Nahan Franko, Antonio Scotti, Anna Fitzu, Marie Volpe, Mr. and Mrs. Berthold Neuer, Otto Weil and Mrs. Weil; Andrea de Se-

gurola, Orin Bastedo, A. Russ Patterson, Richard Ferris, Lulu and Minnie Breid, and last but not least, Mme. Enrico Scognomillo, who came with Commodore and Mrs. Steiner.

"THE AMBER EMPRESS"

Melodious Music and Inadequate Libretto Mark the Latest Local Comic Opera

One of the season's operettas, which after several weeks' try-out in Boston has just come to New York, is the "Amber Empress," opening at the Globe Tuesday, September 19. Zoel Parenteau wrote the music to a book and lyrics by Marcus C. Connelly. To mention the good points first, it has much melodious music, one especially good number (a serenade for an unnamed quartet and the chorus at the beginning of the second act) and two young people, Donald MacDonald and Louise Allen, who dance a very jolly Chinese fox trot with much vigor and energy. Otherwise a long cast, headed by Emma Janvier and Frank Lalor, who do their best to be funny on an absolute dearth of comedy material, sing and act very hard in an attempt to make something out of nothing. Mabel Wilber in the title role has a sweet, agreeable voice and sings acceptably; but the book is very, very bad, and the music, though often charming, too fatally facile and commonplace to save it. Mr. Parenteau's handling of his material—if his be the

The Boston Transcript

"His voice is of large and pure tenor quality, unclouded, unshakable, unforced. Intelligence and skill control it; richness and ardor grace it."—Sept. 16, 1916.

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orchestration and the contrapuntal treatment, more plentiful than in most operettas—shows, however, a more than usually skilled musician. The production, for which Corey & Riter are responsible, was adequate.

Elsa Fischer String Quartet in Benefit Concert

The Elsa Fischer String Quartet appeared in concert on Wednesday evening, September 20, at the Lake Placid Club, Lake Placid, N. Y., before an enthusiastic audience, among them the members of the celebrated Flonzaley Quartet. Mr. Betti expressed delight at the work of these young artist, saying their ensemble was splendid and well balanced.

The following program was rendered:

Allegro moderato, from quartet in E flat major (Schubert), "Romance" (Schill), Miss Neidhardt; "Widmung" (Robert Franz), "Berceuse" (Brahms), "Violets" (R. Huntington Woodman), Mrs. Dewey; Largo sostenuto, from quartet "Aus meinem leben" (Smetana), "Passacaglia" (Halvorsen), Miss Fischer and Miss Neidhardt; andante, moderato, allegro, from quartet in G major (Kopylow).

Mme. Carreño's Jewels

Teresa Carreño, the famous pianist, is very simple in her tastes. What few pieces of jewelry she owns are mostly heirlooms and seldom see the light of day, for

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they are stowed away in one of the drawers of her dresser at home or hidden in a trunk "up attic."

Upon her arrival in this country, several years ago, a customs inspector, not finding any necklaces, rings or brooches in her trunks through which he had been thoroughly ransacking, walked over to her as she sat conversing with friends and said, "Madame, where are your jewels?" Madame held up eight fingers and two thumbs and said, "These are my only jewels and they are priceless in value to me."

The inspector who knew of Mme. Carreño's fame retired in much confusion.

Results Obtained at Boice Vocal Studios of Best Kind

Vocal activities at the Boice studios, 57 West Fifty-eighth street, New York, have continued during the summer. Frequent trips to nearby resorts filled in Mrs. Boice's vacation period, along with considerable teaching. Susan Smock Boice took rather extended journeys, going to Pittsburgh, Columbus, Cleveland, Essex, Lake Cham-



THE BOICE STUDIO, In "The Coronet," 57 West Fifty-eighth street, New York.

plain, and so on, between well filled "lesson days." September 15 she returned from a visit to a Long Island pupil, who had daily lessons during her stay. These intermittent trips served to extend the Boice circle greatly, for no one can talk with these well known and busy specialists on the voice without being impressed with their knowledge and great love for their art. Pupils are already enrolled from Kansas City and various cities of the West and South. Virginia Lawrence Bean is a soprano, recently arrived, who has a fine voice, and is a very musical personality. Recent mention was made of her in the columns of the MUSICAL COURIER, and the fact that she played the violin and cello, many of her admirers think, with equal ability. She spent the summer coaching with a celebrated solo violinist who does not ordinarily take pupils, and will soon be heard throughout the South and West. Certain of her plans are not yet formulated, but will be announced in due time. Daily vocal lessons with Mrs. Boice "produced wonderful results," so she states. "On my arrival I had practically lost my voice," said she; "I could not sing above E, and now I take a high C with ease."

Walter Davis, tenor, also of Texas, should have no difficulty in finding a church position and concert work, so beautiful is his voice said to be, and under Mrs. Boice, is blooming into fullest beauty. Experienced, frank, explicit in their teaching, all the work of Mrs. and Miss Boice tells its own story, in the superior singing of their many pupils.

SEASON 1916-1917

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SAN ANTONIO BEGINS REHEARSALS FOR MID-WINTER FESTIVAL**Haydn's "Creation" Studied—Arthur Claassen Honored at Musical Reception—Notes**

San Antonio, Tex., September 12, 1916.

The chorus of the San Antonio Midwinter Musical Festival held its first rehearsal Monday evening, September 11, at 8 o'clock, under the leadership of H. W. B. Barnes. Haydn's "Creation," which the chorus worked on during the early part of the summer, was taken up again, and later on other works will be studied.

Club to Hold Musicales-Reception

The San Antonio Musical Club will hold its first musicale-reception the first part of October.

Diaz to Give Recital

Rafael Diaz, tenor, a San Antonio boy, who has spent ten years of study in Europe, and who has been doing concert work the last two years, will appear in recital here October 19, at Beethoven Hall. He will be assisted by Oliver Denton, pianist, an American who has also studied abroad. The Tuesday Musical Club will sponsor the concert.

Reception for Arthur Claassen

Arthur Claassen was honored with a musicale-reception Thursday, September 7, at the Menger Hotel, by the San Antonio Mozart Society, of which he is the conductor. The reception was given to welcome him back to San Antonio. The following splendid program was given: "To You," Oley Speaks; "Bring Her Again to Me," Hastings; "To Lethe," Booth, Charles Cameron-Bell, tenor; "Bonnie Sweet Bessie," Gilbert, Edna Polhemus, soprano; berceuse from "Jocelyn," Godard; minuet, Beethoven, J. Tulipan, violinist; "Träume," Wagner, Dorothy Pagenstecher, mezzo-soprano; "O, That We Two Were Maying," Nevin, Mrs. J. G. Hornberger, soprano, and Charles Cameron-Bell, tenor; "Liebesnovelle," Wolff; tarantelle, Chopin, Ruth Bingham; prelude, "Love, I Have Won You and Held You," from "Cycle of Life," Landon Ronald, Mrs. Roy B. Lowe; "Dreaming," Shelly, Mozart Society. The accompanists were Mrs. Eugene Staffel and Mrs. Oscar J. Fox. Every number was received most enthusiastically by the large number of guests present.

Notes

The Tuesday Musical Club will hold its first meeting of the season Tuesday, October 3, with Mrs. Stanley Winters in charge of the program. Subject, "Reminiscences of Vacation."

Mrs. George Gwinn, soprano, of San Antonio, left recently for Kansas City and Chicago. She will fill four recital engagements, and later will sing for the Redpath Lyceum Bureau.

A short and enjoyable musicale was given at Else Sternsdorff's studio recently, complimentary to Adeline Bardenwerper and friends of New York. Miss Sternsdorff played a Chopin concerto; Mrs. A. M. Fischer played the orchestral part on second piano.

The Southwestern Institute of Musical and Dramatic Art will give a reception on September 20 to the music loving public. This institution has just been founded here. Details will be given after the school is opened. W.

Violin Recital and Municipal Concerts Comprise Santa Barbara's Musical Week

Santa Barbara, Cal., September 9, 1916.

One of the most finished recitals ever given in Santa Barbara was enjoyed by the guests of Dr. Charles Harriss and M. Tivador Nachez on the evening of Thursday, September 1. The little Country Playhouse in Montecito, so kindly lent for the occasion by Mrs. William Miller Graham, presented a brilliant scene, as one entered from the foyer, every box and every seat in the pit being occupied. Those privileged to be there thoroughly appreciated the rare treat offered them by these two master musicians. The exquisite tones drawn from M. Nachez's wonderful violin—a genuine Stradivarius—by his master hand and artist's mind, satisfied one's hunger for that which is truly beautiful and inspiring. The violinist is a Hungarian, but long a resident of London, England.

Dr. Charles Harriss, who was at the piano, is a distinguished English conductor, who has set himself the task of awakening the Anglo-Saxon people to their need of real music, not as a luxury but as a necessity for daily living.

He has lectured on the subject of music as a practical art, before the boards of trade and chambers of commerce of all the leading cities of the Middle Western and Western United States, as well as in important cities of other countries. He also has toured the world with a chorus of 250 picked singers from the choral organizations of greater London, and was received with honors by high officials at all places visited.

Dr. Harriss and M. Nachez are old friends, and with Mrs. Harriss and Mme. Nachez have been guests at Miramar, one of Santa Barbara's famous resorts, since last fall. The fol-

lowing interesting program was given on the occasion of their recital:

Concerto in G minor, op. 26 (Max Bruch); four seventeenth century pieces, the piano accompaniments worked out from a figured bass by Nachez; "Intrada" (Desplantes), adagio (Vivaldi), minuetto (Exauditi), larghetto (Lullaby) (Barbella), introduction and allegro (Paganini-Kreisler), octave study (Paganini-Nachez), "Evening Song," op. 18 (Nachez), "Moment Musical" (Schubert), "Romance" (MS.), (Charles Harriss), "Valse Capricieuse" (MS.) (Charles Harriss), adagio from concerto, op. 36 (Nachez), polonaise (Vieuxtemps).

The four seventeenth century pieces were most interesting and charming. M. Nachez's own "Evening Song" was an exquisite bit of lyrical music, and the audience insisted upon its repetition.

Dr. Harriss' numbers were also delightful.

Sunday Concerts

The Municipal Orchestra continues to give splendid concerts on Sunday afternoons. On Sunday afternoon, August 29, Frederick Stevenson's "Danse des Sylphes" was the most interesting number given, Mr. Stevenson having composed this especially for the orchestra, and presiding at the piano during its performance.

Both the Potter Hotel and Arlington Hotel orchestras have excellent concerts at their respective hotels every Sunday evening, to which the music loving public is extender a welcome. C. K. D.

Los Angeles Notes

Los Angeles, Cal.,
September 16, 1916.

Ruth St. Denis, Ted Shawn and company gave a dance pageant at the Shrine Auditorium, September 15. This was the same entertainment which was given some time ago at Berkeley and later, at San Diego. It deals with life and after life in Egypt, Greece and India, and offers a great wealth of color and form. Miss St. Denis and Mr. Shawn leave shortly for a trip to the East.

The Los Angeles Music Teachers' Association, William H. Lott president, opened its season last week with a program at the Little Theatre. Sonatas for violin and piano by Haydn, Grieg and Strauss were played by R. M. Staples and May MacDonald Hope.

The St. Cecilia Club will begin its year's work on the first Monday in October with "Shakespeare in Music." Isabelle Isgrig, vice president of the club, will be the leader. P.

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Carl Hein and Daughter on Pacific Coast

With this is reproduced a snapshot of Carl Hein, the popular conductor of prominent German singing societies, co-director with August Fraemcke, of the College of Music



CARL HEIN AND DAUGHTER AT PANAMA-PACIFIC EXPOSITION.

and the German Conservatory of Music of New York, and his daughter, Yrsa Hein, at the Panama-Pacific Exposition.

Two Caruson Pupils Delight Audience

Elizabeth Brooks, lyric soprano, and Marguerite Cartwright, mezzo-soprano, two pupils of Guglielmo Caruson, the well known New York vocal maestro, appeared in their native town, Huntsville, Alabama, at a concert given in the Elks' Theatre on September 10. Miss Brooks' numbers were "Good-bye" (Tosti) and "God Bless You My Dear," by Ariadne Edwards. She was recalled many times, and responded with two encores. Miss Cartwright contributed two Tosti songs, "Could I" and "Last Kiss." She was the recipient of much applause, and was obliged to give two added numbers.

Both these pupils were so enchanted with the excellent work done by Mr. Caruson in developing Neida Humphrey's voice, whose home is also at Huntsville, that they decided to study with her master.

Neida Humphrey, an artist-pupil of Mr. Caruson, has been engaged to appear as soloist with the Metropolitan Opera House Orchestra at the Pittsburgh Exposition during the week, September 25 to 30.

Mr. Caruson opened his beautiful studio in The Nevada, Broadway and Seventieth street, New York, for the fall the winter season on September 15, with an enrollment far in excess of any previous season.

Stratford Nature Theatre to Be Dedicated

Formal dedication of the little Stratford Nature Theatre at Del Mar, Cal., will take place Saturday, September 30. A symbolic pageant and masque, "The Coming of Love," by Susanna Clayton Ott, will be produced under the stage direction of Lillian Burkhart Goldsmith. The list of principals include many famous in the operatic world, among others:

M. Frasconi, operatic baritone; Edna Darch, late prima donna with the Chicago Grand Opera Company; Helen Thorner, soloist with the Damrosch Symphony Orchestra; Constance Balfour, dramatic soprano; Julius Bierlich, of the Los Angeles Symphony Orchestra; Loleta L. Rowan, Gertrude Ross and 100 assisting artists of San Diego and Los Angeles.

Interpretative dancing under the direction of Miss Featherstone, of Coronado, will be presented, and a people's chorus of San Diego singers under the direction of Willibald Lehman will appear. P.

Herbert Dittler Resumes Teaching

Herbert Dittler, the young American concert violinist, returned to New York September 25, after having spent a delightful summer in Pittsfield, Mass., where he gave a

series of six chamber music concerts. Mr. Dittler expects an unusually busy season, as besides his many personal pupils, Mr. Dittler will act as first assistant teacher to Theodore Spiering.

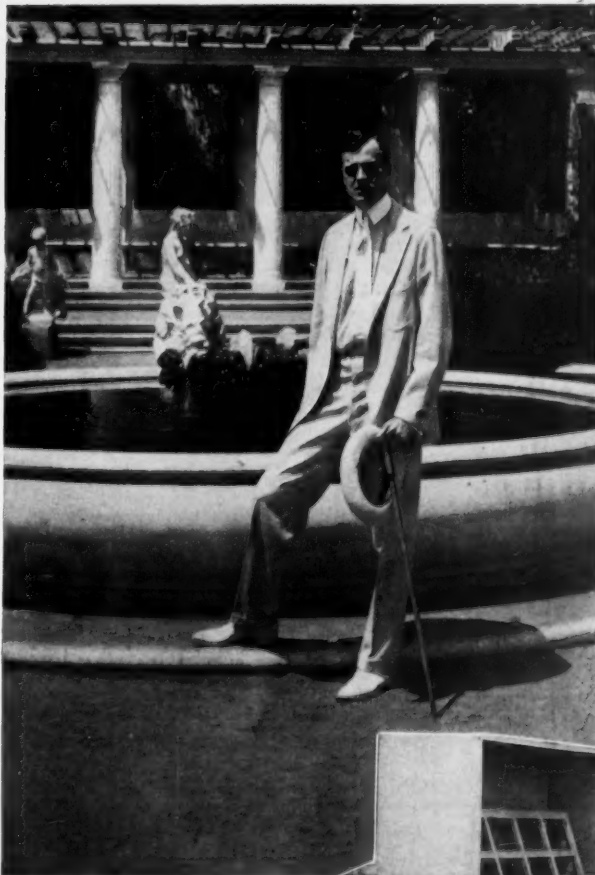
Mr. Dittler again will conduct the Columbia University Orchestra in New York, as well as the Princeton Orphic Order, at Princeton University. Both of these organizations will give concerts in New York during the coming season. Mr. Dittler's own concert at Aeolian Hall, New York, will be given the latter part of November.

Noted Artists Booked for Chicago Appearance

Lada, the American dancer, who is rapidly coming to the front as one of the foremost exponents of her art, will make her first appearance in Chicago at Orchestra Hall, on Monday, October 23. Her debut will be made under the most fortunate auspices, since the performance has been bought out by the philanthropic department of the National Federation of Music Clubs. This department has four committees of wide reaching influence—the American music committee which, every two years, gives prizes for American compositions; the artists' contest, which arranges competitive contests in every State in the Union; the Musicians' Aid, which gives assistance to needy and worthy young artists, and the community music committee, the duty of which is to arrange programs for city, State and charitable institutions.

The members of the various committees are doing their

JOHN DOANE AT SAN DIEGO.



AT A COOL SPOT.

utmost to make the benefit a very great success, and already the demand for seats and boxes is such that a capacity audience seemed assured. Lada will appear in a series of four dances in the second half of the program, dancing to the accompaniment of the Russian Symphony Orchestra under the leadership of Modest Altschuler. Her dances will include the "Kamarinskaia" of Glinka, MacDowell's "Shadow Dance," the second Hungarian rhapsody of Liszt, and the "Blue Danube" waltz by Strauss.

The orchestral program will include several novelties, and will consist of the Rimsky-Korsakoff "Serbian Fantaisie," the symphonic tableau "The Three Palms," by Speniarow (after the poem by Lermontoff); the "Death Scene" from "Boris Godunoff," an opera which has never been given in Chicago, and as shorter numbers an Intermezzo Russe by Ippolitoff-Ivanoff, the scherzo from the first symphony

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by Scriabine, the "Plaintive" from "Prince Igor," the Indian song from "Sadko," and the "Marche Miniature" by Tchaikowsky.

Additional interest will be lent to the concert by the first appearance in the West of John Powell, the noted American pianist, who will be heard with the orchestra in the Liszt Hungarian fantasia. Emma Roberts, contralto, will also be heard in two Russian arias, "Keen the Pain," by Rachmaninoff, and "The Eagle," by Arensky. Such a galaxy of stars should make the event truly a gala night and one which will add considerably to the coffers of the different philanthropies of the National Federation of Music Clubs.

John Doane's Birthday Anniversary at San Diego

San Diego, Cal., September 20, 1916.

John Doane, the well known organist, had a birthday party the other night in his San Diego home. It goes without saying that San Diego is a famous place for famous people, and so a large number of friends, many of them musicians, were present. An admirable program was enjoyed. Frieda Foote Chapman, violinist, and John Doane played several sonatas for violin and piano, and Mr. Doane finally favored his friends with a couple of vocal selections, much to the astonishment and delight of his friends, who had no idea he was so accomplished. T. G.

JOHN DOANE AT PANAMA-CALIFORNIA INTERNATIONAL EXPOSITION.

John Doane, organist, has been giving a series of recitals on the Spreckels organ at the Panama-California International Exposition. The Musical Courier correspondent enticed Mr. Doane away from the organ long enough to secure some pictures of this highly artistic organist.



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"CLASS TEAMWORK"**An Interesting Interview With Arthur Friedheim**

To the Musical Courier:

After making a study of the terms to students in the advance sheets of Arthur Friedheim's catalogue I am impressed with one thing, viz.: that his students will be practically restricted to two classes—those who possess wealth and can afford to pay the high prices he asks for lessons, or those who might be classed as paupers. As a matter of fact, there are very few who will be willing to try to qualify for the latter class, no matter what their circumstances or ability. Is there not some way in which provision can be made for the large number of talented pupils of only moderate means, who cannot afford tuition under Mr. Friedheim's present schedule, and at the same time would not be eligible to the "free" class? There are many such who would gladly avail themselves of an opportunity to receive tuition under him, provided a way was opened.

Sincerely yours, **WILLIAM N. TYLER,**
 14 East 34th street, New York.

The foregoing letter has raised a question which the MUSICAL COURIER desired Mr. Friedheim to answer, and to a representative of this paper he made the following interesting statements which dispose effectually of the idea of "pauperism" as defined in the letter of the correspondent:

"From time immemorial it has been the custom for great artists in every branch of art, be it music, painting, sculpture or literature, to aid and assist young students who lacked means, but who evinced a talent of a high order, and gave promise of future renown. In many instances, not only was the tuition gratuitous, but means to enable the student to live were furnished by the master. In no instance has the thought of making paupers of the students thus situated been advanced. No one regards the student who, through merit, has won a free scholarship in one of the great seats of learning, as a pauper. The fact that he or she has been a conscientious worker in order to secure such a reward has proved the earning capacity of the student. A worker never can be regarded as a pauper; without exception always he or she has maintained self respect.

"Many of the greatest musicians and teachers of Europe never took a fee from a pupil. Liszt was a notable example of this principle, and as is generally known, none of the many who obtained their knowledge of music from him ever paid him a fee of any kind. As a matter of fact, I believe that every great musician and teacher, did he not depend on his work for his living, would much prefer to select a few talented pupils and instruct them for the sake of art.

"However, Mr. Tyler's letter has caused me to consider those who do not feel that they could afford private lessons, and at the same time would not care to qualify for free instruction, and I can see no better way of meeting such pupils half way than to revert to a class system that has been tried out abroad by several of the greatest masters, with wonderful success. In a way, Franz Liszt worked this idea out to the fullest perfection, and to copy such a master can be no crime. In many ways it is superior to private instruction.

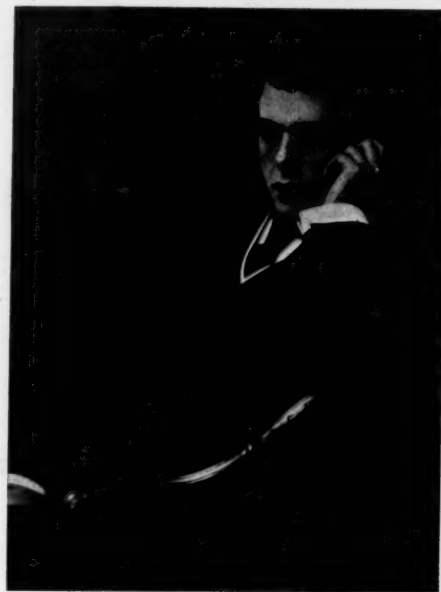
"The plan briefly outlined is this: I shall form classes of say eight, and each student will receive twenty minutes' individual instruction, and the balance of the period will be spent in listening to the others, taking notes of the comments of the instructor and making criticisms on paper which will be read before the class as a whole. This method of instruction accomplishes a threefold purpose: first, it teaches the pupil how not to play; second, it gives opportunity to widen knowledge of the classics by hearing most of the great works played and criticised, whereas the individual pupil is limited to the composition given during the private course; third, class playing tends to remove that dreaded stage fright and nervousness when playing before an audience, particularly a critical one.

"Classes are, without exception, the most critical kind of an audience, and when pupils have passed through the ordeal of listening to class comments for several terms, they are well prepared for the public. I know this from experience, and so do all of my fellow students at Weimar, and it was good for our musical health.

"It is a regrettable fact that class instruction has become unfavorably known through certain members of the profession, and I believe this is true in some of the other branches of the artistic professions also, where it is used as a means for painlessly extracting money from pupils (without giving them the real benefits that should accrue therefrom) and often giving no personal instruction at all, substituting instead simple comments on the work and handing over a diploma that has no value as a true test or standard of merit."

Operatic Contralto in Important Events

Henriette Wakefield, contralto, is booked to sing at the Worcester (Mass.) Festival tomorrow evening, September 29, on the "Artist's Night" program. She is to participate also in the Scranton (Pa.) semi-centennial, October 5 and will sing at the Manhattan Opera House (Sunday night concert) October 22. The date for her Edison demonstration tour has not yet been decided upon. In April



MISCHA LEON,
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Miss Wakefield is to be one of the soloists at the presentation of the Bach Passion music by the New York Oratorio Society. At the recent production of opera in the open at the Stadium of the New York City College, Miss Wakefield was one of the Metropolitan Opera Company singers to grant her services for the "Walkür" night.

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Boston to Hear McCormack First

John McCormack, the popular Irish tenor, will open his 1916-17 concert tour next Sunday, October 1, in Boston. He will have the same assisting artists as he has had during the last three seasons; Donald McBeath, violinist, and Edwin Schneider, accompanist. He is booked to sing in the following cities during October: Detroit, Cleveland, Toledo, Cincinnati, Johnstown (Pa.), Middletown (Ohio), Providence, Springfield (Mass.), Pittsburgh, Nashville (Tenn.), Duluth and Chicago.

Mr. McCormack will start for the Pacific Coast early in November. His first concert in New York will be given at the Hippodrome, Sunday night, January 7.

Evidence that the favorite tenor's popularity is greater than ever is furnished by the fact that every seat in the spacious Boston Opera House, where he is to sing next Sunday (including 500 chairs on the stage) was sold out two weeks in advance.

Besekirsky Gives Summer Recital

Wassily Besekirsky, the Russian violinist, who spent his summer in Canada, has appeared in a number of successful recitals, among them being one at Manoir Richelieu, assisted by Elsie Lambe. The following program was given: Sonate (César Franck), Danish Folksong (Herman

Sandby), allegretto and andante, Norwegian Folksong (E. Lalo), Havanaise (Saint-Saëns), "Serenade Melancolique" (Tchaikowsky), Dance (Dvorák), "Melodie" (Nikolaïeff), "Dance" (Rachmaninoff).

Rehearsals of the Russian Ballet

Waslav Nijinsky is daily superintending the rehearsals of the Serge de Diaghileff Ballet Russe, of which he is the leading dancer and artistic director, at the Grand Central Palace. The first took place on Wednesday morning of last week at 11 o'clock, when "Prince Igor" was rehearsed.

Rehearsals will be held almost every day until October 9, when the ballet opens at the Manhattan Opera House, under the management of the Metropolitan Musical Bureau. The greater part of each day is being spent on "The Mephisto Valse" and "Till Eulenspiegel," the two ballets which will have their world premières in New York. Nijinsky will direct both these ballets and take the leading roles. Adolf Bolm is directing the rehearsals of "Sadko," the undersea ballet which is new to America, and dances the leading role in it.

Christine Miller's New York Recital, October 31

Christine Miller, contralto, is announced for her annual New York recital, October 31, Aeolian Hall.

OBITUARY

Peter Sadony

Peter Sadony, first bassoon player of the Boston Symphony Orchestra, and a member of the Longy Club, died in Boston on September 19 from the effects of an operation for appendicitis. He had been a member of the orchestra for ten years and had many friends in that city.

Mr. Sadony was born in Wiesbaden, Germany, in 1867. He studied with Frenderberg and Kogel in Cassel and with Siebeskind in Berlin. Before coming to America in 1905, he played in the orchestras and operas in Regensburg, Berlin and Riga and in Hamburg under Gustav Mahler. He was an excellent musician and an artist of large experience. Mr. Sadony is survived by his widow and a son, Herbert. A nephew, Joseph, is a bassoon player with the Boston Symphony Orchestra.

Emily Haywood

Emily Haywood, mother of Frederick H. Haywood, the New York vocal teacher, died at her home in Dracut, Mass., on September 19. Mrs. Haywood is survived by her husband and two sons, Wilber J. Haywood, with the New York Herald, and Frederick H. Haywood, both of New York City.

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Chopin Club Calendar—Hyde Operatic Society Plans—Ballet Russe—Sunday Evening Concerts—Arion Course—Schubert Club Dates—John McCormack's Only New England Concert—Steinert Course—De Luxe Series—Notes

Providence, R. I., September 20, 1916.

Mrs. George C. Arnold, president of the Chopin Club, entertained members of the board and a few friends at a delightful informal musicale recently at her country home at Posnegansett Lake in Warwick. The guests, seated in the living room and on the vine-screened veranda, listened to the musical program, which was given by Albert Stoessel, violinist, of Boston; Edna Stoessel, accompanist; Emma Winslow Childs, pianist, and Evelyn Cook-Slocum, contralto. At the conclusion of the program the guests were invited to the edge of the lake, where under the trees a table was spread from which lemonade was served by Minnie Vaughan and ice cream by Miss Cooke.

Chopin Club Calendar

The calendar of the Chopin Club for the season of 1916-17 is the following: October 12, American composers; November 9, Shakespeare morning; December 7, oriental program; January 4, guest night, to be given in Elks' Auditorium at 8:15 p. m. Those to participate are: Bernard Ferguson, baritone; Albert Stoessel, violinist; Edna Stoessel, pianist; Astrid Yden, harpist. February 1, women composers; March 1, 3 p. m., Russian musical and tea, guests to be announced later; March 29, ensemble program; April 26, 11 a. m., luncheon and musicale, "A Day in Nature's Toneland."

Hyde Operatic Society Reorganized

The Hyde Operatic Society, after two successful seasons under the management of Arthur Hyde, has been reorgan-

ized with the following officers: President, Roy J. MacKenzie; first vice president, Arthur Joseffy; second vice president, Maybelle Lufrio; secretary, Ralph A. Furbish; treasurer, George Roche; director, Arthur Hyde; and an executive board, consisting of the officers and three other members—Emma Whittaker, Grace Murray and Ruth Nichols. There are three kinds of membership—active, associate and honorary.

It is the purpose of this society to maintain a body of trained singers to promote a high standard of music. The society will give three concerts during the season, the program to consist of operas, oratorios or miscellaneous numbers. The work will be done solely by students, to whom it will afford an opportunity to gain a repertoire and the advantages of public appearances. The society began rehearsals for Gounod's "Faust" on Thursday evening.

Ballet Russe Booked for October 30

The Serge de Diaghileff Ballet Russe is to appear in this city on October 30. The local management of the enterprise is in charge of T. R. Goodwin, and already a number of prominent and public spirited men and women have agreed to subscribe a certain sum to guarantee the local expenses.

McCormack, October 15

John McCormack will appear at the Strand Theatre on Sunday afternoon, October 15, for his only appearance in New England until after his coast to coast tour.

Strand Sunday Evening Concerts

At the Strand Theatre, beginning on Sunday evening, October 1, at 8 o'clock, another series of Sunday evening concerts is to be given, modeled after the concerts at popular prices that were inaugurated last season. So great was public interest last year that it has been decided to increase the orchestra under Roswell H. Fairman and to improve still further upon last season's experiment by securing several well known artists in addition to those who were especially liked at the first series.

Arion Plans

Plans for the season's Arion concerts include for the regular course a performance of "Elijah," a miscellaneous concert of the sort which gave satisfaction last season, and either the "Damnation de Faust," which is already partially

prepared, or a concert performance of the opera "Martha." It is proposed, too, to give a performance of "The Messiah" on Christmas Sunday in Infantry Hall, and also "The Creation" at Easter time at the same place.

Rhode Island State Contest

The Rhode Island State contest for the fifth biennial prize competition under the auspices of the National Federation of Musical Clubs, will probably take place the last week in December, and the date will be definitely announced in the near future by Eleanor Sproat Deal, who represents the State on the board of the national organization.

Schubert Club's Dates and Subjects

The Schubert Club year book gives the dates and general subjects to be studied as follows: October 5, rhythm; November 2, ear training; December 7, harmony; January 4, musical form; February 1, interpretation; March 1, interpretation (continued); April 5, memory work; May 3, annual meeting.

Steinert Course

Mr. Steinert has announced the best course of concerts he has ever presented, as follows: Mme. Schumann-Heink, October 29; Josef Hofmann, November 5; Alma Gluck, November 19; Mischa Elman, December 3.

These concerts will take place on the above named Sunday afternoons at the Strand Theatre.

De Luxe Concert Series Announcements

The De Luxe Concert Series, under the personal management of Antoinette Hall-Whytock, announces the artists and dates of its two series as follows: Tuesday evenings, Infantry Hall, 8:15—May Peterson (soprano), Paul Reimers (tenor), October 10; Francis Macmillen (violinist), November 14; Paderewski, December 12; Percy Hemus ("America's baritone"), Germaine Schnitzer (pianist), January 16; Pasquale Amato (baritone of the Metropolitan Opera Company), January 30; New York Philharmonic Orchestra (Josef Strinsky, conductor), Maximilian Pilzer (concertmaster and soloist), February 13. Friday afternoons, Elks' Auditorium, 3 p. m.—Maud Powell (violinist), October 20; Rosina Galli (premier danseuse of the Metropolitan Opera), Irma Seydel (violinist), November 3; Tilly Koenen (contralto), Mme. Charbonnel (pianist), November 24; Marcella Craft (soprano), Louis Graveure (baritone), December 15; Ethel Leginska (pianist), Merle Alcock (contralto), January 5; Arnolde Stephenson (mezzo-soprano), Paul Althouse (tenor of the Metropolitan Opera Company), January 26.

The programs of the singers will be devoted largely to songs in the English language.

Notes

The Infantry Hall stage is being enlarged to accommodate the entire body of 100 men of the Boston Symphony Orchestra.

Loyal Phillips Shawe has accepted an engagement as soloist at the Edward Everett Hale Church in Boston, where he filled a temporary engagement last spring.

Marguerite Watson Shaftoe, formerly soprano soloist at Beneficent Congregational Church, has accepted the position of soloist at the First Congregational Church, recently made vacant by the resignation of Geneva Holmes Jefferds.

The first meeting of the Monday Morning Musical Club will be held at the home of the president, Mrs. Harold J. Gross, on the first Monday in October.

Henriette Brazeau has been engaged by the Circle Marie Louise of Woonsocket for a performance in French of "L'Enfant Prodigue" on October 3. A. H. W.

Frances Nash Tour

Frances Nash, the brilliant young American pianist who scored triumphs with half a dozen representative orchestras during her first tour of this country, has a very gratifying outlook for her second season.

Miss Nash will be heard in full recital at Aeolian Hall, New York, on Tuesday afternoon, October 10, after which she plays recitals in Boston, Syracuse, Rochester, Oxford, Chillothe (Municipal Concert Course, joint recital with Emilio de Gogorza), Chicago (two appearances), Milwaukee, Cedar Rapids, Dubuque, Omaha, Kansas City, St. Louis and the Middle West, where she remains till after the holiday season. Later Miss Nash will be heard for the first time in Worcester and Cambridge, will make a return appearance in Detroit, and give full recitals in Duluth, Green Bay and the North, continuing West by way of Laramie and Denver.

Miss Nash is returning to two of the orchestras she played with last season, and playing three concerts with two orchestras with which she has never appeared.

Miss Nash will return to New York on the first of October and make her residence at the Plaza Hotel, leaving behind her a second happy summer at her beautiful cottage at Heath, Mass. Miss Nash's tours are under the personal direction of Evelyn Hopper.

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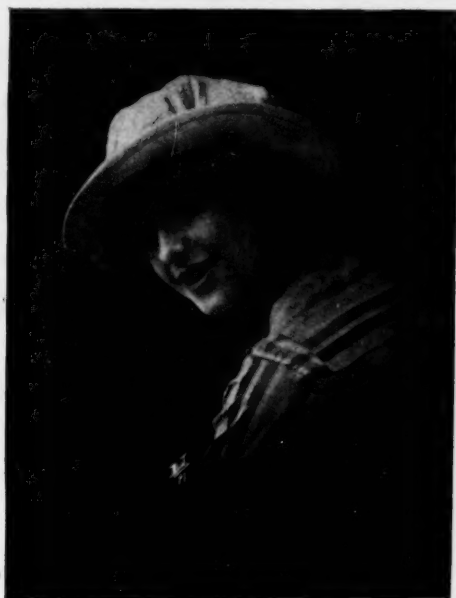
44 West 12th Street, New York

Write for particulars

Marion Weeks, "Three Prima Donnas in One"

Marion Weeks, the young American soprano, is called "three prima donnas in one" because she is said to possess the voice of Melba, the range of Tetrassini and the personality of Patti.

Naturally, with such a reputation preceding the singer's appearance in New York, this writer was all curiosity as



MARION WEEKS.

The dainty American coloratura soprano, who, upon the completion of her vaudeville engagements, will enter the concert field during season of 1917-18.

she found her way up to the Royal Theater, New York, where the little artist had been singing during the week of September 18, to see just what she was like and principally to ascertain whether she was justly deserving of such a unique title. Conclusion: Miss Weeks had not been over-lauded in the least, for she possesses a remarkably beautiful soprano of the coloratura quality. In fact, she is from the top of her little head to the tips of her toes, a wonderful little artist with a brilliant career before her. Her irresistible charm and unusual personality are added qualifications.

Although Miss Weeks is at the present time appearing in vaudeville, her songs are so well selected that they might be a part of any concert program. Opening as she did with an operatic aria in which she displayed the powers of her lovely voice, she completely won the hearts of her audience. Next, she gave evidence of her versatility by rendering

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"Coming Thro' the Rye" in a delightful manner. Her quaint Scotch accent together with an occasional tilt of the head, was more or less fascinating. Then in order to reach the "less elevated" members of the audience, she sang two lighter English songs which met with a thundering applause.

At the conclusion of her act, the writer went around to the stage door and climbed three flights of winding stairs to the singer's dressing room. There she found the eighteen year old soprano with her mother. Almost the first words Miss Weeks spoke were: "I really am 'scared' when being interviewed, so I begged Mamma to stay with me." If she really meant what she said, her manner did not show evidence of her fear, and she chatted merrily on—as youth often does.

"I want you to please say a nice word for my teacher, Lesley Martin, to whom I give all the credit for my voice. I have only been studying two years and you have seen the results this afternoon."

Asked how she happened to go into vaudeville, she said: "Oh, I always wanted to go on the stage as a child and when I was old enough, you see, I did. At the conclusion of my present engagements, I am going into concert work and then, of course, I do want very much to do opera. We all do for that matter. I had several offers not long ago, but I did not really feel that I was fitted for it then. This vaudeville experience is going to be splendid training for me."

Miss Weeks, a dainty slip of a girl, is very sensible and talks upon all her subjects with a sense of thorough understanding. Recently while singing in Washington, President Wilson heard her and sent her his photograph, upon which was written: "Miss Marion Weeks, with sincere appreciation of her really very lovely singing and with best wishes.

Sincerely,

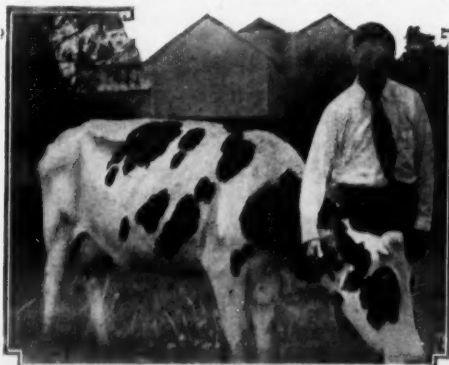
WOODROW WILSON.

Nick Hanley, of 1482 Broadway, New York, is booking engagements for Miss Weeks for the season of 1917-18.

A Wagnerian Prize Winner

Charles L. Wagner's taste for prize winners is not confined to the genus-musician as the accompanying picture emphasizes.

"Wence de Kol," one of the New York manager's "prize winners," is a four year old Holstein cow, which gave 10,000



CHARLES L. WAGNER AND "WENCE DE KOL."

pounds of milk the first six months of her lactation period and is one of the pets on Mr. Wagner's Dapplemere Farm.

Symphony Society of New York

The coming local season of the Symphony Society of New York, under the direction of Walter Damrosch, will consist of eight Friday afternoon concerts, October 27 to March 2, and sixteen Sunday afternoons, from October 22 to March 4, at Aeolian Hall. In addition to standard works, the orchestra will for the first time render several important novelties by Ravel, Suk, Grainger, Sinigaglia, Rabaud, Rimsky-Korsakoff, Stravinsky, Chadwick and Loeffler.

Few changes are announced in the personnel of the orchestra. The only ones of importance are Ilja Schkolnik, second concertmaster; Achilli Villani, first clarinet, Engelbert Roentgen, first cellist. Among the soloists will be practically all the well known artists in the concert field this winter.

Opera for Tri-Cities

The Tri-City Musical Association, of Rock Island, Moline and Davenport, Ill., is meeting regularly to complete plans for this season. The association is said to be the largest musical club in the Middle West, having a membership of 1,100. Under the auspices of the association, grand opera is to be given in February next; which one, however, has not been selected yet.

Arvid Samuelson, conductor, is busy preparing for the production. It will be given three consecutive nights in the tri-cities.

Mr. Samuelson has been engaged to play a number of piano recitals throughout the Middle States. His teaching,

devoted entirely to advanced students of Augustana Conservatory, is exceedingly heavy, and he cannot accept more students at the present time.

"Aida" Before the Mozart Society

The Mozart Society was so pleased with the presentation of excerpts from "Aida" at one of its meetings last spring, that it has arranged for a complete performance of Verdi's work in the grand ballroom of the Waldorf-Astoria on November 4. Milton Aborn again will be in charge of the production and the principals will all be prominent operatic artists.

Credit Where Credit Is Due

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

Chopin's superlative of praise for new music is
said to have been "Rien ne me choque" ("Nothing
in it shocks me").

Exclusive information comes to the MUSICAL
COURIER that "Aphrodite" will not be given by the
Chicago Opera this season. Instead, "Sappho" has
been taken into the repertoire.

Giulio Gatti-Casazza, Enrico Caruso, Giorgio Po-
lacco and Mrs. Polacco, Giuseppe de Luca and Mrs.
de Luca, expect to sail from Bordeaux for New
York on the French line steamer leaving that port
October 7.

Desire Lescarboua writing to the Sun asks if,
providing one accepts as gospel the discovery made
by a University of Chicago teacher that the violin
is claret and the flute sugar, the trombone must be
regarded as onion.

The S.S. Rochambeau brought among its passen-
gers Pierre Monteux, the French operatic con-
ductor, who comes here as leader of the orchestra
of the Diaghileff Ballet Russe. Rita Fornia, of the
Metropolitan Opera Company, was also aboard.

Mme. Gadski left New York last Monday for
San Francisco, where she will take part in the open-
air "Aida." Mme. Destinn was to have sung the
role of Aida, but could not leave Europe in time
to connect with the San Francisco performance.

H. T. Finck, music critic of the Evening Post,
was the victim of an unfortunate accident at his
home on Monday evening of this week. Though
serious, the MUSICAL COURIER is happy to an-
nounce, that at the time of going to press, Mr.
Finck is reported to be on the road to recovery.

As the original Grieg was a Scot acting as Brit-
ish consul in Bergen, Norway, a colored inquirer
from the Solid South writes to ask us if Edvard the
composer, who was a grandson of the Scotchman, is
not a Norwegian quadroom. We think he was when
he wrote that hullabaloo at the end of the first "Peer
Gynt" suite.

The Young Men's Symphony Orchestra, New
York, will open its fifteenth season under the direc-
tion of Arnold Volpe on Sunday, October 1. The
orchestra was founded by Alfred Lincoln Seligman,
an amateur cellist, to afford young and aspiring mu-
sicians who earn their livelihood in theatres and res-
taurants, an opportunity to learn something of the
symphonic classics and so prepare themselves for a
better future in our larger orchestras. This pur-
pose has been successfully carried out in the past
and the influence of the orchestra is widened each
year. Its season will be marked by two concerts in
Aeolian Hall—in February and April—to encourage
the work of the members and give them an oppor-
tunity to be heard under the best conditions.

The Society of the Friends of Music, New
York, announces for its fourth season a series of
five afternoon concerts at the Ritz-Carlton, begin-
ning Wednesday, November 8. A public perform-
ance will be given also at the Metropolitan Opera
House early in May, similar to that of Mahler's
choral symphony last year. Continuing its policy
of the past, the society will produce only such
music as could not easily be heard elsewhere, in-
cluding unfamiliar old compositions as well as the
more interesting of the newest works. Among the
numbers to be performed during the season are
vocal quartets by Brahms and Stravinsky directed
by Carl Friedberg, two Bach cantatas and orches-
tral works of Richter, Sacchini and Grétry con-
ducted by Sam Franko, piano concertos of Bach
and Mozart played by Guiomar Novaes, and the

"Kindertotenlieder" and "Lieder eines fahrenden
Gesellen" of Mahler, sung by Tilly Koenen and
Paul Draper, with an orchestral accompaniment led
by Artur Bodanzky.

"A sentimental layman would feel, and ought to
feel, horrified, on being admitted into such critic's
mind, to see how cold, how thin, how void of human
significance, are the motives for favor or disfavor
that there prevail. The capacity to make a nice spot
on the wall will outweigh a picture's whole content;
a foolish trick of words will preserve a poem; an
utterly meaningless fitness of sequence in one musi-
cal composition sets at naught any amount of 'ex-
pressiveness' in another."—WILLIAM JAMES.

It is good news that the Ballet Russe will have
for its conductor this year Pierre Monteux of Paris.
Monteux is one of the best known and most ca-
pable French conductors. He was associated with
the initial successes of the Ballet when it took
Paris and London by storm and later had his own
symphony orchestra, an excellent one, in Paris.
The "Concerts Monteux" rapidly established a
vogue for themselves in the French capital almost
equal to that enjoyed by the famous Lamoureux
and Colonne concerts.

Interest and pleasure in chamber music have re-
ceived a remarkable impetus during the past few
years in America, and no one has observed the de-
velopment with greater satisfaction than the mem-
bers of the famous Zoellner Quartet, to whom in a
remarkable measure the reason for the growth is
due. This representative organization, consisting
of father, sister and two brothers, is about to open
its fifth consecutive season in America. The tour
begins on September 29, in Saginaw, Mich. Among
its long list of engagements booked for this season,
the Zoellner Quartet numbers fifteen concerts in
Canada and a California tour under L. E. Behymer,
the third under his management. Novelties to be
featured on the always interesting programs of the
Zoellners are the Frank Bridge quartet and one by
Jules Mouquet.

The present season of the San Carlo Grand Opera
Company, judging from its opening performances,
appears to be exceptionally rich in promise. From
Providence, where Fortune Gallo began the present
extensive tour with his organization, come disinter-
ested reports that the four representations of the
company were sold out completely, and hundreds of
persons were unable to secure seats. At Albany,
where the San Carlo stars appeared under the local
management of Ben Franklin, the four productions
were received enthusiastically, while at Montreal
last week the organization sang to capacity audi-
ences at the Princess Theatre. "Not in years has
such genuine enthusiasm prevailed among the opera
goers of the Quebec capital," says the MUSICAL
COURIER report, "the theatre being sold out night
after night." This news speaks well for the char-
acter of the performances. In consequence, Roches-
ter, Syracuse, Cleveland, Detroit, St. Louis (two
weeks), Kansas City, Omaha, St. Paul, Winnipeg,
Duluth and other opera loving communities which
are to have "seasons" by Signor Gallo's forces, may
well look forward to thorough operatic enjoyment
and at a price of only two dollars for the best seat.
The Canadian success of the San Carlo loans is es-
pecially remarkable in view of the fact that the "no
money" cry has been coming over the border con-
stantly and frightening fatally many of the Ameri-
can managers who planned performances in Canada.
A striking novelty about the San Carlo perform-
ances is that the company uses no prompter.
Whether Mr. Gallo has introduced the innovation
for economical reasons or whether he gets better re-
sults that way, remains an open question. Other
opera companies might try the plan and find out.

VARIATIONS

By the Editor-in-Chief

Maltreating the Musician

It is instructive to see such a play as "Paganini," now running in this city, for it proves again (and for the thousandth time) that novelists and playwrights, unless they are musical by nature, knowledge and experience, cannot write intelligently about the tonal art and its creators and projectors.

The conception which the average layman has of the musician's psychology and way of living is naive enough, but the fiction and play writers make the tone man unspeakably ridiculous because of their ability to emphasize sentimentality and to push the picturesque to the front.

Any little oddity of appearance in a musician-hero is seized upon by the pen artist as the constant and distinguishing outward mark of his fictional personage. An occasional and perfectly pardonable outburst of temper (such as any merchant or candlestick maker might display frequently in the course of his business) stamps the musician who has it as a confirmed and outrageous eccentric. His hair must, of a necessity, be long, moppish and not overly combed. The necktie, preferably, is loose and carelessly bowed. Dialect forms the speech, several languages being used in each sentence. Ejaculations and oaths are many. Noises drive him to distraction. In money matters he is a child as regards shrewdness and a Santa Claus in respect to generosity. His rudeness is monumental, his conceit insufferable.

If he is an executive musician, his every appearance is a triumph; if he is a composer, he creates in a noisy and vehement manner, with wild looks and gestures, hums or shouts the stuff he is writing, runs his hand through his hair a great many times, and usually dashes off a masterpiece at a single sitting. Always it is a masterpiece. Always he is a genius.

Of course, if he is a young musician and in love, he is shy, exquisitely sensitive, highly poetical, shockingly poor, and madly smitten with a very wealthy young woman of whom the prima donna in the opera company is insanely jealous.

Mr. Knoblauch, author of "Paganini," has invented a romantic episode in connection with the famous fiddler and the daughter of an English merchant, and caused the incident to play during the later middle life of the virtuoso. In his stage double one meets all the traits and trade marks of "genius" as outlined in the previous paragraphs, with the result that the audience very quickly learns to detest the selfish, idiotic character labeled—and libeled—Paganini, and is thoroughly glad when the enamored young girl whom his playing has captivated, believes his proofs that he loves his violin more than he loves her, and returns forthwith to the very attractive young military man to whom she was betrothed in the first place. However, much has to be endured before that by the audience, who are asked to believe that the shrieking, sputtering, cavorting, squirming, crazy scarecrow shown on the stage is an even relatively correct picture of Paganini. As a matter of fact, it resembles him in no way at all.

But the most unforgivable thing about Mr. Knoblauch's play is that he did not attempt to reflect for us any of the wonderful atmosphere and real romantic glamor that distinguished the period of Paganini and marked his career. The man who was the friend and equal of all the great musicians, painters, poets and litterateurs of his day, about whom legend and hearsay wove the most fantastic tales, and whose playing proved to be such a revelation to the then youthful Liszt that he cloistered

himself in solitude for several years so as to put into his own performances on the piano some of the technical, dramatic and interpretative qualities of Paganini's wonders on the violin—surely such a man deserves to be shown on the stage as something more interesting and vital than the maundering half-witted caricature drawn by Mr. Knoblauch. We shudder to think what he would have done with Liszt at the height of his fame as a pianist and as a lover of women.

Lifting the Veil

We have known intimately many famous musical persons, and have discovered that as a rule, the greater the artistic worth of the individual, the more modest and quiet his demeanor, and the more rational his ideas and mode of living. The opera singer, who counts least in the strictly musical estimate, is the type that comes nearest to the figure usually imagined by the writers. (And yet, it should be added, the best stage portrayal we have seen for many years, is Leo Ditrichstein as Jean Paurel, the operatic baritone in "The Great Lover.") Composers, by virtue of their creative activity, rank at the top of the tone ranks in importance, and yet with hardly any exception, they all are reserved and sensible. They work quietly as a rule, making no more fuss about their labor than a lawyer would display in writing a brief, or a novelist would exhibit during the setting down of his story.

We knew Tchaikowsky, Dvorák, Grieg, Richard Strauss, and we never noticed anything bizarre about their dress, habits, or conversation. Of the four, only Tchaikowsky lived a life that was not strictly conventional. Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Brahms, were very respectable citizens. Chopin, Weber, Berlioz, gallivanted a bit, but were gentlemen and had entree to the best parlors of their period. Wagner stands alone, and safe from comparison.

Modern virtuosos, except Paderewski and one or two others, have shown their manes. "Long hair," a gifted friend of ours remarked on one occasion, "no longer is the sign of art, but rather the badge of the corn doctor." Most of the virtuosos of our acquaintance speak two or three languages well, and without accent. They are not irresponsible. The majority are married and live the customary domestic existence in spite of their public work. All those we have met had a very keen sense of the value of money. Especially the famous concert pianists, with the exception of Paderewski and Godowsky. Paderewski is a shrewd business man, however, and his liberal expenditures usually have been directed into the channels from which subsequently the most profit might be expected.

The Art of Advertising

Constantly we learn new things about musical advertising. A few days ago Rene Devries, general representative of the MUSICAL COURIER, Alvin L. Schmoeger, its treasurer and business manager, and ourself, discussed the gentle art of publicity. Our conversation grew out of the belief that while hardly any musicians today belittle the value of advertising, and nearly all of them know that it pays, yet, considering the vast number of musicians in the world, comparatively few advertise.

"There are," said Mr. Schmoeger, "many unknown musicians who are and will remain in oblivion due to their lack of business ability and their practical unprogressiveness. They may have talent, but no useful ambition. They may appear in cabarets, moving picture theatres, even in churches,

and yet sing or play very well. Advised to make themselves known, their answer often is: 'What is the use?' or 'Only foreigners have a chance in this land of the free.'"

"Is it because advertising is a new thing?" we queried.

"Advertising is a new art," agreed Mr. Devries, "but although it is in its infancy it is a distinct phenomenon of the general progress of civilization. Cræsus must, in his day, have advertised and been advertised, otherwise we would not now know that he was the richest man of his time. Many a Cræsus must have lived since then, but who knows anything about them? They left no record of their vast fortunes. Today millionaires advocate and practise publicity. They get into print whenever a chance presents itself, even if they have to give away money to build libraries, to promulgate the love of symphonic music, or donate halls or dormitories to universities and colleges. Advertising was not a lost art to Belshazzar or Caligula. They gave dinners and advertised them as well as our present day social elite does, but they advertised even better, as their names have traveled through centuries as the projectors of the world's greatest festivities."

"Should only unknown persons advertise, and with the object of making themselves known?" was another of our ponderings.

"Today the Pullman Company, of sleeping and drawing room car fame," said Mr. Schmoeger, "advertises extensively. Why? We all know what a Pullman is, yet the Pullman Company does not think so. The MUSICAL COURIER is known, yet it advertises, even in the New York omnibuses. Why does this paper, after an existence of nearly half a century, need advertising?"

The point was well taken and Mr. Devries, Mr. Schmoeger and ourself agreed that the MUSICAL COURIER needs advertising because it is a progressive paper; it wishes to advance, because to stand still means to retrograde; that no one is so well known as not to need advertising; that the MUSICAL COURIER buys space in other mediums in order to be better known; that because the MUSICAL COURIER knows how well advertising pays, and supports scores of employees who are advertising experts, it spends thousands of dollars yearly in advertising itself; that although the MUSICAL COURIER is able to trace no direct results from its advertising in the New York City omnibuses, for instance, this paper knows nevertheless that the publicity pays, and that it is necessary even to those who sell publicity.

Sidelights

It is not enough that music gives pleasure to the ear and appeals to the mind. In the New York American one reads: "Experiments on dogs show that music is capable of increasing the elimination of carbonic acid and of increasing the consumption of oxygen. It is also found that music increases the functional activity of the skin." It is indeed a source of gratification to realize how much more carbonic acid we have eliminated than if we had been unmusical.

Alberto Jonas tells us about a western piano pupil who was asked to explain the meaning of "bass." The youngster answered: "You play it with the same hand with which you use a fork."

There is music in everything. In its stock market reports of September 20, the Syracuse Herald says that "while butter developed a much finer tone, eggs remained stationary, and cheese went a shade higher."

LEONARD LIEBLING.

The New York Sun's announcement that "Louis de Sadler, baritone, makes his initial New York bow at a recital in Aeolian Hall on October 16th" is quite correct except that the singer's name is Willy de Sadler and that he gave a recital at the same hall last season.

IS THE ART OF MUSIC DEAD?

George Moore was busy writing his musical novel when last we spent a few hours with him in one of the Covent Garden, London, Opera House boxes several years ago. We believe the book was widely read, but we never heard of any one performing "Tristan and Isolde" according to the manner he suggested in his novel.

Now we observe he has talked to John Lloyd Balderston, who reported the conversation in a recent number of the Atlantic Monthly. According to George Moore, art is dead. We have reached a period as barren of painting, literature and music as the Middle Ages were. He maintains that all true art is parochial and that locomotion has been the death of the real art impulse.

The steamboat and the railroad debauched the Muse and she died strangled in telegraph wires; the telephone chants her requiem. I cannot repeat too often that the masterpieces of art are produced by segregation. The result of travel, universal exchange of ideas through the transportation everywhere of pictures, books, and musical scores, is the growth of the illusion that one way of imitating nature is better than another.

It all sounds plausible enough on the surface, but it will hardly bear close inspection. If books and musical scores are not to be circulated, why print them? If they were not printed how would the George Moores of the past, present and future know that the art was ever alive? If the artist should not travel, should not read books and musical scores, why should he bother to write them? One might as well tell a hungry man not to eat, because he would certainly lose his appetite, as to tell a person not to read books and musical scores, because of the death of art which follows the reading. We admit that we may not understand George Moore's belief, as the newspaper account we read only gave excerpts from the conversation. But it is plain that the artist to do his best work should be segregated, forbidden to travel and prohibited from reading books and musical scores. If this is not what the novelist means, what does he mean? Of course, it matters very little what he means, for the world will wag as heretofore and composers great and small will continue to write and rush into print. So what are you going to do about it, George Moore?

GRAND OPERA IN THE OPEN AIR

It has been left for New York to determine that grand opera can be given successfully in the open air and that it attracts the class of people whose presence and opinion are of value. Open air opera has proved a civic boon. Despite all predictions to the contrary, the rapidly ending summer, and one postponement on account of rain, the performances of Wagner's "Walküre," September 19, and "Cavalleria" and "Pagliacci"—two programs widely differing in character—were successful beyond the expectations of their promoters and participants.

Twenty thousand people attended the two open air performances, and the acoustic conditions, blessed with two starlit, still nights, were nearly perfect in the huge stadium of the College of the City of New York, generously donated by its founder and the college faculty. Four millions of people have read and talked about open air opera, and the Metropolitan Musical Bureau, under whose management both operas were presented, has been the recipient of deserved congratulations. The successful conclusion of this great task, never before attempted in the history of the city, reflects the greatest credit on the brains, courage and skillful organization behind the movement.

Other important activities of the Metropolitan Musical Bureau include the management of the famous Serge de Diaghileff Ballet Russe, the troupe including Nijinsky. For the Ballet Russe, which begins its season here at the Manhattan Opera House

on October 9, the Metropolitan Musical Bureau has laid out a coast to coast tour. It is also arranging the tours of the artists of the Music League of America, of the New York Philharmonic Orchestra, the Southern festival tour of the Metropolitan Opera House Orchestra, and, in addition, is booking many famous concert artists, including the best known Metropolitan Opera stars.

KUNWALD RESUMES WORK

That virile, imaginative, and expert conductor, Dr. Ernst Kunwald, of the Cincinnati Orchestra, passed through New York last week after a summer of study and recreation in the Adirondacks. Doctor Kunwald spoke with sparkling enthusiasm of his coming winter's work and the eagerness with which he is looking forward to resuming sway over his splendid orchestral forces. He mentioned the spirit of ambition which seems to be firing every department of the organization, musical and executive, and ascribed it ethically to the growth of public appreciation, and practically to the munificent \$700,000 Dow fund which was bequeathed to the orchestra last year. "The orchestra and the audiences are pleased," said Doctor Kunwald, "because the earnestness and high purpose of Cincinnati's orchestral endeavor have been recognized so convincingly." It was learned that beside the usual standard repertoire of Bach, Beethoven, Brahms, Schumann, Tchaikowsky, etc., there will be also revivals and premières of Berlioz's "Harold" and "King Lear," Brahms' D major serenade, Bruckner's seventh symphony, Cherubini's "Anacreon" overture, Dvorák's "Husitzka" overture, Goldmark's "Sappho," Glazounow's "Le Printemps," Klose's "Elfenreigen," Lalo's "Le Roi d'Ys" overture and "Namouna" suite, Mahler's fifth symphony, Reger's "Romantic" suite, Svendsen's second Norwegian rhapsody, Strauss' "Don Quixote," Tchaikowsky's "Francesca," Debussy's "Le Mer," Schönberg's "Pelleas and Melisande," Sibelius' second symphony and "Swan of Tuonela." Of American works there will be Carpenter's "Perambulator" suite, Loeffler's "Pagan Poem," and a third work to be announced later. The soloists are to include Eddy Brown, Josef Hofmann, Julia Culp, Emil Heermann, Carl Friedberg, Ruth Deyo, Anna Case, Yolanda Mero, Melanie Kurt, Fritz Kreisler, etc. The Cincinnati orchestral season, beginning October 27 and ending April 28, will have fourteen pairs of regular, and ten single popular concerts. Many short and four long tours will be undertaken, including one Eastern journey with concerts in New York and Boston. The New York concert is to be at Carnegie Hall, January 9.

NORDICA IN FICTION

In the current issue of one of the monthly magazines is a longish piece of short fiction with an evasive name. It is the tale of Lillian Nordica, and reveals the real identity of its heroine, with unremitting frankness, from the very opening paragraph. Her fine, opulent, generous, naive and withal showily plate glass character is drawn with some minuteness. Her success, her tragedy and the various husbands, relatives, accompanists, et al., who were blended with the one or the other are indicated with a broader stroke. There is, of course, that essential thin veil of fictional disguises, carefully resorted to by all novelists, since the libel courts showed possibilities of literary sensitiveness, a few years ago.

Cressida Garnet is made to originate in North Carolina—which sounds fully as remote as 'way down in Maine. Further to allay suspicion, she is given a son; but the author, Willa Siebert Cather, drops him like a hot cake, or like somebody caught fibbing, once the romance of Cressida (Mme. Nordica) gets under full sail. Just how accurately that

business of the final husband is gone into must be judged from the following excerpt:

The matter with Cressida was that more than any woman I have ever known, she appealed to the acquisitive instinct in men. . . . Jerome Brown proved, on the whole, the worst of Cressida's husbands, and, with the possible exception of her eldest brother, Buchanan Garnet, he was the most rapacious of the men with whom she had to do.

As for Miss Cather's art in dealing with this delicate problem, it follows closely the now well tested formula of Edith Wharton. Which formula, of course, is to be arrived at by scouring Henry James with a solution of George Moore until you eliminate the cloudiness, and then adding your filip of purely feminine understanding, cultured and sympathetic. But what will be the critical estimate of Mr. Young, Mme. Nordica's last husband?

EATING TO MUSIC

A lady, writing to the Northern Weekly Leader, a British publication, says that the "ancient Scalds or Scandinavian bards used to sing for the delectation of their lords at the great solemn state banquets held in Denmark, Norway and Sweden long, long ago." The London Musical Standard comments on this and points out that Horace describes music with meals in ancient Rome and quotes William Ramsay's "Manual of Roman Antiquities" to show that, long before Horace, Plautus has two female minstrels at the marriage feast in his play, "The Aulularia." Plautus lived in the second century B. C. We happen to know of a much older account. It is to be found in Homer's "Odyssey," Book VIII, written a thousand years B. C. It is now 2900 years and more since Homer described the great feast in the palace of Alcinous, when twelve sheep, eight boars and two oxen were made ready for the table. Then said Alcinous: "Bid hither the divine minstrel, Demodocus, for the god hath given minstrelsy to him as to none other, to make men glad in what way soever his spirit stirs him to sing." (Butcher & Lang). At the end of the feast the host addresses his company: "Harken, ye captains and counsellors of the Phaeacians, now have our souls been satisfied with the good feasts, and with the lyre, which is the mate of the rich banquet."

Homer quite clearly indicates music with meals, yet a good many of us moderns prefer an unaccompanied feed.

GODOWSKY'S TOUR

Of all the pianistic tours this winter in America, none looms up with more significance than that of Leopold Godowsky, for not only is he a player whose technic and interpretative knowledge reach the very pinnacle of human possibility as it has been so far revealed to us, but also he is a dominating educational and evolutionary force in keyboard art. His contributions to contemporary technic and toward the widening of the expressional scope of the piano, cannot be emphasized too strongly or too often. His original Chopin studies marked the beginning of a new epoch in modern technic, and it was recognized instantly by all the great pianists of Godowsky's day. He is considered by them to be the leader of the guild. Many of the acknowledged authorities of the piano refashioned their technical equipment after they had studied the works of Godowsky and heard him play. He is the master craftsman and the master thinker of the instrument, but also he is its poetical exponent, for the mighty charm of his readings lies not only in their mechanical perfection and sound learning, but as well in the soul and sympathy which they display. Today Godowsky seems at the top of his artistic maturity and virtuoso powers. To hear a Godowsky recital is to sit at the feet of a pianistic god and receive revelation of the highest and most inspiring phases of interpretative art.

TUNING UP IN SAN FRANCISCO

Al Fresco "Aida" in Prospect—Opening Concerts—Symphony Orchestra Programs—Cherniavskys to Be Heard

San Francisco, September 17, 1916.

A casual glance over the local musical field reveals that the season in San Francisco will offer a satisfactory variety of events. Of course the most spectacular of immediate happenings will be the open air performance of "Aida," with Johanna Gadske, Julia Claussen, Clarence Whitehill, Leone Zinovieff, Henry Weldon, Italo Picchi and Anita Young in the cast, together with a large chorus of local singers, who have been trained industriously for some weeks and with a large orchestra. Josiah Zuro will be the conductor, and Arturo Spelta the stage manager.

The Ewing Field has been selected as the scene of this operatic al fresco. Formerly the hope of the San Francisco baseball team was staked on this location, but the wind was chilly there and the winds blew and the baseball audiences dwindled because of these weather agencies. Since then it has figured as an arena for college football players from Stanford University and Santa Clara.

Some general description of the open air "Aida" will be sent to the MUSICAL COURIER by telegraph on the night of the performance, this to be followed up by a description at greater length by letter. A large share of the music studios where singers are taught in San Francisco and other cities near at hand will be represented in the "Aida" chorus. To my knowledge some young women who have quite distinguished themselves in piano recitals have the fever so badly that they have made themselves first rankers in the chorus of "Aida." The subcurrent of music runs strong and deep in this city still.

Elman Coming

Mischa Elman will give two recitals here early in October, and one recital in Oakland, under the management of Will L. Greenbaum.

Greek Theatre Music

Last Sunday the stage at the Greek Theatre at the University of California was occupied by Mr. Joullain, violinist, and Nelly Laura Walker, the latter in a mixed program, the first part being operatic and the second part consisting of dramatic representation of the meanings con-



DISTINGUISHED GUESTS AT "VILLA WINDRIFT," RESIDENCE OF MR. AND MRS. L. C. WILLIAMS AT NORTH LONG BRANCH, NEW JERSEY.

Left to right: Mr. and Mrs. Myron Harris Hopkins, of Grand Rapids, Mich.; Margaret Christians, Irving Place Theatre, New York; Egon Pollok, conductor Chicago Opera Association; Margarete Matzenauer, dramatic soprano, Metropolitan Opera Company; Albert Spalding, violinist; Marie Rappold, soprano, Metropolitan Opera Company; Mrs. Rudolf Christians, of New York; Mrs. Webber, of New York; Mrs. Biadot, of New York; Mrs. C. R. Hammerslough, of New York; Nora R. Carpenter, of Chicago, Ill.; and Mrs. L. C. Williams.

tained in Zuni Indian songs composed by Professor Carlos Troyer. Both violinist and singer achieved marked success. Mr. Joullain was very finished with his work; Miss Walker was very tuneful and very dramatic. The audience was the largest of the season to date.

Symphony Announcements

The first concert of the symphony season under Alfred Hertz's baton will take place at the Cort Theatre, Friday afternoon, October 27. Brahms' first symphony, Chausson's "Viviane," and Smetana's "Bartered Bride" overture are included in this opening performance. Other compositions to be conducted in the near future by Mr. Hertz are Gluck's overture, "Iphigenia in Aulis," Debussy's "Iberia," Tchaikowsky's "Pathetic" symphony, Beethoven's seventh

symphony, and a symphonic poem by César Franck. The Friday afternoon symphony concerts will be given on October 27; November 10, 24; December 8, 22; January 5, 19; February 2, 16; March 2, 16, 30.

Notes

A series of six concerts to be given by the new Chamber Music Society of San Francisco, the first to take place in October, has been arranged.

The Cherniavsky brothers will appear in San Francisco under the management of Will L. Greenbaum in October.

Sidonia Erkley gave an "Afternoon of Classics" at her studio, September 11, at which Anse Kohn, Betty Kersovics, Marie Maytorena and Kathryn Karver, and pupils performed creditably.

D. H. W.

In the past season Los Angeles has had many artists, but with rare exceptions has there been so thoroughly an artistic concert given here as that of Mr. and Mrs. Becker, Tuesday evening. The opportunity to hear such excellent ensemble playing as that given in the César Franck sonata is not often afforded a musical public even in the large music centers. This sonata . . . demands perfect sympathy between the players. This sympathy is a strong point in the work of these artists. . . . Mr. Becker's lovely tone and mature musicianship never were more manifest than in the Brahms group.—Los Angeles Graphic.

Thilo Becker, the eminent pianist, will be heard in the lovely but tremendously difficult César Franck sonata for piano and violin April 15 at Trinity, the occasion of Mrs. Becker's violin recital. These two artists are heard all too rarely in public, and since their recent appearance with the Los Angeles Symphony the demand has been greater than ever to hear them in concert.—Los Angeles Tribune.

The performance of the three artists was spirited and the unity of design was commendable . . . Thilo Becker's work was incisive and clear-cut, and furnished a good groundwork for the other two artists. Mrs. Becker's tone possessed a pleasing ethereal quality. . . . Her work at the close was characterized by spirit. The performance of the three artists was unique and delightful in the extreme. . . . —Los Angeles Times.

In the way of novelty was the Beethoven triple concerto . . . the soloists being Mr. and Mrs. Thilo Becker and Mr. Simonsen. These performers, it goes without saying, were equal to the demands of this seldom-played work. One pleasing feature was the fact that, contrary to the customary unbalanced condition of tonal qualities, the piano did not lord it over the strings and, to an extent, obliterate them. Mr. Becker held his instrument within the quantities of the string tone, making a beautiful ensemble. . . . And as to Mrs. Becker, she bewitched the eye as well as the ear, and what more could be said.—Los Angeles Graphic.

Los Angeles Press Tributes to the pianist

THILO BECKER

Two of the few musicians in Los Angeles who are assured a good attendance when they give recitals are Mr. and Mrs. Thilo Becker.—Los Angeles Examiner.

. . . the consummate pianistic artistry of Mr. Becker, and the genuine violin virtuosity of his wife have combined to make them very marked figures in the local musical community. But their appearances are few. They do not choose to test their own powers and public favor in recital oftener than once or twice a year. The essentials of Mr. Becker's superiority are most unusual finish of interpretation, a studious flawlessness in execution, and a certain lyric, poetic conception evidenced in almost all of his undertakings. . . . his art is marvellously smooth and complete, flawless, having no brilliant intervals spoiled by suddenly jutting rough edges. Mrs. Becker . . . is a genuine virtuoso, drawing a tone of great warmth and brilliance, evidencing fine dramatic force and delighting in big, bold pictures in tone. Her bow commands a sound absolutely masculine in power and virility, but feminine in softness and dainty use.—Los Angeles Times.

**MARION MORGAN ART DANCERS CHARM CHICAGO
AUDIENCES—UNUSUAL COSTUMING MEETS METRO-
POLITAN APPROVAL—MASSENET MUSIC FEATURED**



(Left Insert) Marion Morgan, the woman whose gigantic intellect and artistic ability conceived and executed the "Historical Roman Ballet," which is creating a furore at the Palace Theatre in New York this week.
(Right Insert) Soloist of Marion Morgan's Art Dancers.

"ROMAN MAIDENS AND EGYPTIAN SLAVES" IN MARION MORGAN'S MARVELOUS EXHIBITION OF ARTISTIC DANCING.
Scenery designed by Livingston Platt.

Chicago, Ill., September 24, 1916.

Marion Morgan's Art Dancers, the most artistic production of its kind perhaps ever staged in years at the Palace Music Hall, Chicago, Ill., and quite worthy of the Auditorium Theatre, terminated a two weeks' engagement

there last week. The company being booked for Cleveland this week, and the Palace Theatre, New York City, next week, it was unable to accept longer engagement in Chicago at this time.

Marion Morgan presents her company in a remarkable

historical Roman ballet in three episodes. Composed, staged and costumed by the versatile Miss Morgan, with the scenery painted by Livingston Platt, the ensemble makes an aesthetic appeal of great effectiveness.

Robert Hurd, musical director of the company, is responsible for the synchronization of the music. He uses Iyonov's "Caucasian Sketches," the Bacchus ballet music (Massenet), and for the charming dance duet interpolated at an opportune moment, Kreisler's "Liebesfreud."

The synopsis is herewith appended:

A Pompeian Garden Scene—Roman Maidens and Egyptian Slaves—A youth returns victorious from the games, is greeted by his sister and her companions—Dances in celebration of the victories—The youth and slave leave to tender offerings and thanks to their shrine—The Temple of Vesta, which is the sacred sanctuary of the Vestal Virgins—Processional dance to the Temple—The slaves pass on, but Youth, self-confident and elated from his victories, is attracted by the singing of the vestals and stealthily enters the inner shrine—The vestal virgins and their high priestess are seen in their ceremonial rites around the sacred undying fire, which it is their special privilege to guard—The youth stealthily observes the rites and is then attracted by the altar and its high priestess—He approaches her, and when about to embrace her, she calls upon the gods for protection and the answer is his death.

The dancers are scantily clad. Barefooted and barelimbed, wearing meager gauze drapery, the young women, every one of the fresh and sane type, are less uncovered than the average musical comedy soubrette, with her exaggerated décolleté and abbreviated skirt showing an undue length of alluring Onyx silk hosiery. There is romance and poetry a-plenty, of the brand that lends us a temporary breath of California and its pure familiarity.

The Originator

Miss Morgan as an artist and woman of ability is too well known to need further comment. Her work tells eloquently of the years of study and achievement. To become a member of the faculty of the University of California, Miss Morgan was recalled from England, so it was out in the great West, particularly the famed Greek Theatre, that she received her inspiration to promote what is now recognized as one of the most beautiful examples of terpsichorean art before the public today.

Miss Morgan herself will appear in solos at the Palace Theatre, in New York City, the week of September 25.

FRANCES BOWSER.

**Mme. Soder-Hueck and One of Her
Successful Pupils, Elsie Lovell**

In the accompanying picture appear Elsie Lovell, contralto, and Mme. Soder-Hueck, the New York vocal au-



MME. SODER-HUECK AND HER ARTIST-PUPIL, ELSIE LOVELL, CONTRALTO, ON THE ROOF GARDEN OF THE METROPOLITAN OPERA HOUSE, NEW YORK.

thority, in Madame's roof garden at the Metropolitan Opera House building, New York City.

Miss Lovell, who has introduced herself favorably to church and concert audiences during the last few years, through the medium of her beautiful contralto voice and charming personality has won many admirers of her art. The contralto has just signed a contract with Walter Anderson, the New York manager, and she will be under his exclusive management during the next few years. The singer is very fortunate in that she is the possessor not only of a fine voice, but is a musician to the finger tips. She reads everything at sight, and her rich voice is well fitted for oratorio work. Like so many successful singers, she received her entire voice training and coaching of repertoire at the Soder-Hueck Studios, Metropolitan Opera House Building, New York City.

Miami University Gets Leading Singers

A. W. Martin, director of music at Miami University of Oxford, Ohio, is to produce Verdi's "Requiem" on May 18 next. The soloists are Grace Kerns, soprano; Christine Miller, contralto; John Campbell, tenor, and Robert Maitland, baritone.

WILLARD FLINT

BASSO CANTANTE

Voice Teacher and Coach

RECENT BOOKINGS

Handel and Haydn Society of Boston:

"Mr. Flint's singing of 'Why Do the Nations?' was eminently worthy of Handel and Haydn traditions, both in skill and spirit."—*Boston Journal*.

Apollo Club of Chicago:

"Mr. Willard Flint was the basso, and he, too, sang with fine musicianship and appreciation for the text."—*Chicago Evening Post*.

Milwaukee Musical Society of Milwaukee:

"The Mephistopheles of Willard Flint was a delight to ear and to imagination."—*Milwaukee Evening Wisconsin*.

Philharmonic Society of Minneapolis:

"The work of Willard Flint was an artistic delight from beginning to end of his important part."—*Minneapolis Journal*.

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IN A BRILLIANT REPERTORY OF BALLETS AND MIMED SCENES

INCLUDING THE NOVELTIES

TILL EULENSPIEGEL

Choreography by Nijinsky, music by Richard Strauss, costumes and decors by Robert Edmond Jones, has its world premiere this season. It tells the story of the pranks of Till Eulenspiegel, the merry mischief-maker of medieval myth.

LE DIEU BLEU

Reynaldo Hahn wrote the music, M. Fokine planned the dances, Leon Bakst designed the scenery and costumes for this superb Indian myth. The legend tells how a young Indian girl who has incurred the wrath of the elders, is rescued from them and restored to her lover by the Blue God of love and happiness.

SADKO

This "poeme fantastique" is danced to Rimsky-Korsakov's music, against scenery by I. Anisfeld, in costumes by N. Gontcharova. The choreography is by Adolf Bolm. The scene shows an undersea marriage between Sadko, a poor roving musician, and Volkowa, daughter of the ruler of the sea.

MEPHISTO VALSE

To the music of Franz Liszt, this ballet, conceived by Nijinsky, its costumes and decors the work of Robert Edmond Jones, the American artist, will be danced for the first time this season. The story concerns the well known tale of Faust and Mephisto at the inn.

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Yeatman Griffith Student Wins Double Honors

Dolli Howitt, coloratura soprano, from Johannesburg, South Africa, a student of Yeatman Griffith for two years, and one of the members of his class who came to America with Mr. and Mrs. Griffith from London, gained especial fame along two distinct lines at Oak Bluffs, Mass., during this summer just past. She scored a decided success in a program given at the Country Club of Oak Bluffs. On



DOLLI HOWITT,
Coloratura soprano of Johannesburg, South Africa. Miss Howitt won the ladies' tennis championship of Oak Bluffs, Mass. The prize cup is seen on the mudguard over the front wheel of the automobile at left of picture.

that occasion she was accompanied by Mrs. Flanders, at one time accompanist for Mme. Nordica. Miss Howitt also was soloist at a large social function given for her by Mrs. Henry P. Burt, of New Bedford, Mass., and appeared several times during the summer in Boston, Oak Bluffs and New Bedford.

Miss Howitt also carried off the 1916 Ladies Tennis Championship of Oak Bluffs, for which she received a silver and gold cup. Miss Howitt with her prizes is seen in the accompanying snapshot as she was caught by the camera after her enviable tennis triumph.

Matzenauer Soloist at Fourth "Manhattan Sunday Night"

Margarete Matzenauer will be the principal soloist on the Wagnerian program arranged for the fourth Sunday Night

Popular Concert at the Manhattan Opera House, New York, October 1. One of the greatest German singers of the day, Mme. Matzenauer has been a commanding figure in the Metropolitan Opera Company since her first appearance with this organization in 1911. It is well known that dramatic and vocal capacity for operatic interpretations does not inevitably fit the singer for concert appearances, yet Mme. Matzenauer is more fortunate than many of her sisters in this respect. Scrupulous in her treatment of tone and phrase, her voice, of a range and texture so phenomenal as to make possible to her such contralto roles as the Italian Azucena or the German Brangaene, and soprano roles which include all the Brunnhildes in Wagner's "Ring of the Nibelung" series, does not lose its appeal when exposed for what it is by the plain white of a piano accompaniment. In the present instance, however, Mme. Matzenauer will have the assistance of the symphony orchestra of seventy selected men under the directorship of Oscar Spirescu.

The series of Manhattan Sunday night popular concerts, under the direction of Alexander Kahn, has gained steadily in value and public interest since the inaugural on September 10, and the future Manhattan Sunday Nights will bring forth many important offerings.

Oscar Spirescu, conductor of the symphony orchestra, is gaining a fame in New York equal to that which he earned in Cincinnati early this summer as conductor of the Cincinnati Symphony Orchestra, and also as director of the Bucharest Royal Opera in the Roumanian capital.

Elizabeth Dickson, Lieder Singer

Elizabeth Dickson, mezzo-soprano, whose work as a Lieder singer has brought her much commendation of late, has prospects of an unusually busy season. This will start on November 1 with her own recital in Witherspoon Hall, Philadelphia, on which occasion she will present a varied and interesting program. Gifted with a fine voice, an intuition that goes to the very heart of a song and the ability



ELIZABETH DICKSON,
Mezzo-soprano.

to make her audience feel with her, it is small wonder that the demand for her services is constantly growing.

Miss Dickson studied abroad for several years with Blanche Cofelli in Berlin, the teacher of Lucy Gates, and with Mme. Timberman-Randolph, the successor of Mme. Marchesi in Paris. In order to perfect herself further in Lieder singing, she coached for an extended period with Coenraad Bos, whose association with some of the most prominent Lieder singers of the day has equipped him particularly for valuable work in this line.

Elsie Baker's Tour

Among the few artists on the concert stage whose services are in such demand that the summer season finds them as busy as midwinter, is Elsie Baker, the contralto. This young singer, who has come into marked prominence during the past few seasons, has just returned from a ten weeks' concert tour under the direction of the Redpath Chautauqua, which commenced on June 27, and embraced sixty cities in the States of New York, New Hampshire



Copyright by Aimé Dupont, New York.
ELSIE BAKER
Contralto

and Maine. A remarkable feature of this tour, and one that called forth admiring comment everywhere, was the bravery and pluck displayed by Miss Baker, when an accident on the third day of her tour caused a severe fracture of her ankle and compelled the giving of all of her remaining concerts from a wheel chair. Despite this severe handicap and the additional one of having to travel constantly by automobile, this brave artist scored the most emphatic successes everywhere and brought back a series of newspaper tributes in which her singing, her personality and her courage were the subjects of equally extravagant praise.

As a final proof of her great success with her audiences comes the announcement that owing to repeated demands for re-engagements of the Elsie Baker Concert Company, the Redpath Bureau have contracted for Miss Baker's services for their tours for three more years. Another very gratifying feature of this tour to Miss Baker was the great interest displayed by the people who had heard her Victor records and who invariably came to her after the concert to express their enjoyment of them and their pleasure in finding the "Elsie Baker Record" realized in life and personality.

For the coming season, Messrs. Winton & Livingston, managers of Miss Baker, announce many bookings already closed. Following six weeks more of concerts under Redpath auspices in important cities, commencing October 9, through the Southern and Middle Western States, Miss Baker has been engaged for recital appearances in Houston, Victoria, Beaumont and Galveston, Texas, before returning to New York, end of November.

Charles Cameron Bell, Tenor

Charles Cameron Bell, the San Antonio (Tex.) tenor, has opened his 1916-17 season there. On a recent Sunday he sang at the First Presbyterian Church, and a report of the performance says, "Mr. Bell's voice and vocal art never gave more deep satisfaction."

RICHARD BUHLIG

...PIANIST...

IN AMERICA THIS SEASON

Will play a limited number of engagements
preparatory to tour of 1917-18, now booking

NEW YORK RECITAL: OCTOBER 24th, Aeolian Hall

"The first recital without orchestra left no doubt as to the uncommon qualities of this young pianist. The BACH was beautifully restrained and clear and not in the least dry; the BEETHOVEN sensitive and nervous, and by no means hackneyed in its view, although it was thoroughly Beethovenish. The CHOPIN Scherzo was played with fine romantic insight and the slow movement with rare sensibility. The HANDEL Variations have seldom been carried through with such sustained spirit.

The finest work was done in SCHUBERT'S Sonata in B flat. No pianist, except perhaps Paderewski in his best mood, could have so entirely entered into the spirit of this slow movement. It was a fine piece of piano playing and most poetic in its feeling."—The Daily News, London.

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INFORMATION BUREAU

Some Replies

[The MUSICAL COURIER Information Bureau constantly receives letters and inquiries which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the MUSICAL COURIER, with the names of the inquirers omitted. Following are three inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought.—Editor's Note.]

Seeks a Violin Teacher

"Can you kindly advise me as to the best instructors of violin in or near New York, and also help me to know how to procure pupils, engagements or orchestra work within a few hours of New York City?"

Any one who wishes to study or to continue study necessarily has a definite object in view. In the case of one who has already studied, a teacher fitted to continue with the line of work already pursued would probably be sought. There are teachers in New York of all the different "schools"—French, Belgian, Russian, German—and in whatever school a pupil has studied further lessons in the same school would be of the most advantage, providing, always, that the earlier training has been under a teacher who laid a lasting foundation, one that can respond to all the demands that might be made upon it by advanced studies. If a public career is the aim of a pupil's ambition, lessons from a teacher who is well known as a public player would probably be of the most benefit. A reference to the columns of the MUSICAL COURIER, both in the advertising and reading columns, will give the best list of the leading violin teachers. Many fine teachers are associated with the different music schools of New York, in addition to having private studios of their own.

In selecting a teacher there is one element that enters largely into the decision of which one is best for the individual needs. That is sympathy, or "simpatia," with the Italian meaning. It is useless for a pupil to try to learn from a teacher who is unsympathetic or antagonistic in any way. Good work cannot be accomplished under such conditions, the irritation, greater or less, as the case may be, quite prevents a pupil from concentrating upon a lesson, and also affects the practising at home. Perhaps almost unconsciously the feeling exists and hinders advancement. Therefore have personal interviews with the teachers and talk with them. One can soon judge whether further acquaintance would be agreeable.

A good idea of the special qualities of various violin teachers can be obtained both from the advertising and reading columns of the MUSICAL COURIER. The first step is to select the "school" which one wishes to study, and then, by personal visits, to choose the instructor likely to be most sympathetic.

In regard to obtaining pupils or engagements, there are

INFORMATION BUREAU
OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier,
437 Fifth Avenue, New York, N. Y.

agents who make a specialty of placing young musicians in suitable positions. Once connected with an orchestra or school, private pupils will soon follow.

How Many Choral Societies?

"How many choral societies (including male, female and mixed, but excluding boys) are there in the United States? By choral societies I mean only those who have a certain reputation, who employ soloists and pay a salary to their directors. Are the directors of these choral societies mostly singers or instrumentalists by profession?"

There is really no way of determining the number of choral societies in the United States. That there are a great number is easily recognized, but up to the present time no complete list has been made of them. Some years ago the writer kept a private list of the music clubs and choral societies and even then they numbered up into many hundreds. Since then it is understood that an effort has been made in the direction of classifying them, but the work is incomplete. This may well be the case, for the constant changes made both in the names and more particularly in the officers and directors of such clubs and societies demand constant revision. The list of one year was quite useless the following year. It was also difficult to obtain answers to letters asking for names of officials, even from the best known of the clubs, so the task of keeping a list was a formidable one that can only be appreciated by those who have attempted it.

By "director," the inquirer presumably means conductor of a society. In most cases, the conductor is paid. In some small towns, where there is a lively and flourishing choral society, the leader at rehearsals is some local musician who gives his services for a nominal sum, the society being under the special leadership of some visiting conductor of renown who comes only for concerts and the final rehearsals which precede them.

The final part of the question, "Are the directors of these choral societies mostly singers or instrumentalists by profession?" is hard to answer offhand. We should say that in the majority of cases, the conductor is apt to be either a singer or a vocal teacher, though many instrumentalists also conduct choral societies. This latter is particularly practical in the case where no accompanist is regularly employed, the conductor leading the rehearsals at the keyboard of the piano.

Opéra Comique

"I would like to take up the study of the history of opéra comique. Will you be kind enough to send me a list of any books that would best cover the subject?"

Many musicians are apt to confuse opéra comique with comic opera or with the Italian opera buffa. The French term refers to a very special kind of opera, with spoken dialogue between the musical numbers, and in which the outcome of the plot (the denouement) is a happy one. There are exceptions to this latter rule. "Carmen" in its original form with dialogue is the most conspicuous example of opéra comique, despite its tragic ending. Cherubini's "Les Deux Journées" is called by Grove one of the finest opéras comiques. Good German examples are "Freischütz" and "Martha." Books referring to this particular form of opera are not plenty. Reference can be found to it in most any comprehensive history of music. If either the New York or Boston Public Libraries are accessible to the inquirer, the director of the special music libraries in these institutions can undoubtedly tell him where to seek for what information there is on the subject.

Hamlin Will Give Three Recitals
in New York During Season

George Hamlin, tenor, is announced for a series of three concerts in Aeolian Hall, New York, during this season. At his first recital, Tuesday afternoon, November 28, he will give a miscellaneous program; on Sunday afternoon, December 10 a Hugo Wolf program and on Tuesday evening, February 13, 1917, a popular program.

Manager Baker En Route

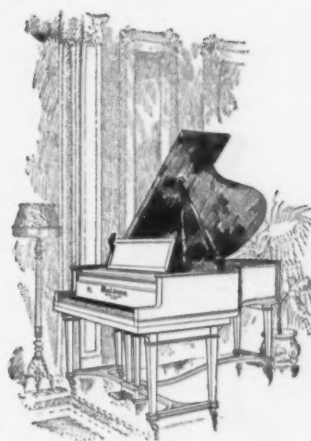
Charles R. Baker, general advance manager of the San Carlo Opera, is in full charge of all details ahead, a fact sufficient in itself to give confidence to that company and its managing director, Fortune Gallo. Mr. Baker has just finished his thirty-first trip across the continent.

Esperanza Garrigue Reopens Studios

Esperanza Garrigue will begin teaching again, October 2, at her new residence studios, Hotel Richmond, 70 West Forty-sixth street, New York City.

Frances Nash Piano Recital, October 10

On Tuesday afternoon, October 10, Frances Nash will give her first New York piano recital.



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WILBUR A. LUYSTER CLASSES BEGIN

Unusual Interest Attends Renewal of New York and Brooklyn Courses of the People's (Chevé) Singing Classes

The twentieth season of the People's (Chevé) Singing Classes under the instruction of Wilbur A. Luyster, opened at the Brooklyn Academy of Music on Wednesday, September 27, with a free lecture and lesson by Mr. Luyster. An invitation had been extended to all who were interested and desired to learn to sing to attend; it had been announced in the daily press that in one lesson singers would be taught to read and sing notes at sight from the staff, also to sing in two parts, exercises they had not seen before, even if they had never been able to sing.

Numbers were placed on the blackboard to represent notes or tones and before long all were singing them, both high and low, then the class was led to the characters which represented time and from there to the staff which was introduced and explained, after which it found it could sing from the staff as easily as with the other charac-

ters; the two part singing pleased everyone and it was a revelation to most all to think that they had done it correctly with perfect ease, and yet it had always seemed beyond them. The development of the ability to sing understandingly any part of a selection is one of the many strong features taught by this system.

Mr. Luyster says scores of voice students every year come to these classes with beautiful voices, some alto, some tenor and others bass who cannot carry their part, but can sing only solos.

These classes are doing a notable work in music and the results attained by them after a season's study are so remarkable that one would hardly believe that they could be attained while attending a large class unless one had attended the annual exhibition of tests given the students in these classes.

Years ago when these classes were organized, they were for the benefit of the members of the Brooklyn Institute of Arts and Sciences, but later others were permitted to join. Four or five years ago the Brooklyn Teachers' Association endorsed the work done in the classes and recommended its members taking the course of study for which they would receive points of credit for all work done.

Today the classes are open to all, and anyone may join without previous knowledge of music or even voice trial by paying the small fee that places it within the reach of all.

The first lesson of the course for beginners will be held on Thursday evening, October 5, at 7:30, at the Art Building, 174 Montague street (one block from Borough Hall subway station), Brooklyn.

Anyone having missed Wednesday's lecture and lesson will be able to visit the class this lesson free. The season will comprise three weeks' instruction divided into two terms of fifteen weeks each held at the above hour and place.

There will also be advanced classes to meet as follows: Thursdays at 8:30 p. m.—the intermediate, "Grade B"; Tuesdays at 7:30 p. m.—semi advanced, "Grade C"; Tuesdays at 8:30 p. m.—advanced or "Grade D."

Anyone showing ability and able to do the work of any of these classes will be admitted. All the instruction is given without the aid of an instrument.

The New York classes under the instruction of Mr. Luyster, will meet at the school, 220 Madison avenue, and will begin next week. Applications and registration for

class instruction must be made at once for afternoon or evening classes. Individual instruction may be begun at any time.

Arrigo Serato Coming to America in 1917-18

Annie Friedberg has just received news from Arrigo Serato at Milan, Italy, that it is impossible for him to come to America this season, but he is absolutely sure that he will be able to arrive in time for the season of 1917-18 for his second American concert tour.

Owing to the present condition in Europe, when it is uncertain if Mr. Serato could leave his country, and on account of the scarcity of information which she could get, Miss Friedberg had to decline all offers for engagements for the Italian violinist and has transferred all bookings for the beginning of next fall.

Mr. Serato is at present in Rome where he is teaching at the Santa Cecilia.

Strand Theatre's Weekly Musical Program

The Strand Theatre, which offers delightful weekly musical programs, has announced the program for the week of September 24, as follows:

Overture—Excerpts from "Boheme," orchestra, Carl Edouarde, director; tenor solo—"Rose of My Life" (Fabian Rose), Arthur Clough; piano solo—"Valse de Concerto" (Moszkowski), Alfred Newman; trio—"Ave Maria" (Kahn), Mlle. Valentine, violinist; Irene Jonain, soprano, and Alfred Newman, pianist.

Oscar Saenger Begins Season's Work October 2

Oscar Saenger and his family were situated ideally in a cottage on the shores of Lake Keuka, in the northern part of New York State during the summer. Mr. Saenger spent most of his time in riding, driving, swimming, fishing and taking long walks through the beautiful country. He will return to resume teaching on Monday, October 2, and appointments may be arranged with his secretary, Miss L. Lilly, 6 East Eighty-first street, New York City, telephone 687 Lenox.

Anne Griffiths Reopens Pittsburgh Studio

Anne Griffiths announces that she will resume teaching for the season of 1916-1917, Monday, October 2, 5535 Ellsworth avenue, Pittsburgh, Pa. (Bell telephone, Highland 1383).

OPPORTUNITIES**HAWAIIAN SINGERS WANTED—**

There is an opportunity for Hawaiian singers who play the guitar, ukelele, and do solo work. Several companies are being organized and applicants will be considered. Address "Hawaiian Singers," care of MUSICAL COURIER, 437 Fifth avenue, New York.

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BISPHAM TO CONCENTRATE HIS ACTIVITIES UPON TEACHING

Famous Baritone Discusses Teachers and Pupils in Interesting Manner

The MUSICAL COURIER representative was fortunate enough to secure a few of David Bispham's golden moments, just prior to the eve of his departure to fill some out of town engagements. Perhaps these moments might



DAVID BISPHAM,
The Distinguished Baritone.

be called "more precious than gold," for Mr. Bispham's time is much in demand. Having instructed singers for a number of years, between his concert tours, he now intends to devote more time than ever to the work of teaching.

"I quite enjoy the idea of being in New York for one winter," said Mr. Bispham; "it will be so nice to see my old friends and let them know that I have not forgotten them. I know that many of them felt that I was neglectful while I was on the road so much."

Asked about his plans for teaching this coming season, the well known singer continued: "My activities will be centered right here in this studio. Of course you know that I believe a teacher of the voice should be able to sing himself. Who would think of taking lessons on the piano or the violin from teachers who could not play these instruments? Why, no one! It is very necessary to be able to tell a pupil how to reach—say, A flat—but how much better it is to show him or her the way to do it. The German, French and Italian methods of singing are all very different. I myself prefer the Italian; one reason is because the language is not so difficult as the others. I try to make my lessons as interesting as possible. Solfeggi are essential, but I find that my pupils rather enjoy a more unique form of working. Thus, for example—I often take a song which is being learned, and, instead of singing the words of it at first, I make a vocal exercise of it, applying the text later."

Mr. Bispham does not accompany his pupils himself; he has capable pianists for that, while he stands aside and watches the singer in action. "If they make weird grimaces, stand awkwardly, beat time, breathe poorly or indulge in any of the thousand tricks of the singer," he said, "I see and correct them on the instant. If I were at the piano I should not be able to notice these defects, which occur frequently."

Mr. Bispham is of the opinion that a good thorough American training is just as valuable as one obtained abroad, but that the finishing touches may sometimes be best secured in Europe. He says the Americans as a whole are inclined to be careless and not nearly as thorough as they should be. This point brought forth the question as to "why many American singers dislike singing in their native tongue?" Mr. Bispham's solution is the following: "Why? I should say because there are fifty-seven varieties of English, just as there are of pickles. We have so many foreigners in this country most of whom do not speak the language correctly, that all this has a tendency to vitiate pronunciation the whole country over."

The writer ventured to inquire what the baritone's opinion was of giving operas in English. "An excellent plan," answered Mr. Bispham, "because most people in any audience have but a smattering of French, Italian or German, and cannot possibly follow the text of opera intelligently. Now if they heard it sung in good English, well enunciated, they would know just what was being sung. Not to understand the words is a loss of an essential part of opera. You would never hear Italians, Germans or French people refusing to sing in their own language. Not they!

They honor their mother tongue, and Americans should be urged to do the same."

Mr. Bispham asserts that there is much superb talent among Americans, and he enjoys training it, but one thing he flatly refuses to do, and that is to teach people who have no voice. He considers it an outrage to foist mediocrity upon the public, and thinks that something should be done to keep off the stage all but what he calls "the pick of the pick-nic."

Toward the end of the interview Mr. Bispham let the writer into a little secret, which he said might be mentioned. At the present time three plays are being written for him, one of which is based on a classic, the theme of which has never before been used in the theatre. He said that ultimately this play would be set to music and sung as opera, just as "Butterfly" and "Tosca" were set to music after their production in the form of drama.

Many of Mr. Bispham's admirers and friends will look forward to this appearance, which will be in New York before very long.

Rialto Theatre Presents Fine Baritone

The Boston-National Grand Opera Company believes it has a distinct "find" in the person of Vicente Ballester, the blond young Spaniard, whose baritone voice has been an attractive feature of musical program during the past month at The Rialto, New York City. Ballester came to this country quite unheralded, after six months in leading roles at the Teatro Nacional in Havana, Cuba. S. L. Rothapfel, managing director of the The Rialto, recognized the rare quality of the young man's voice and placed him under an indefinite contract, which he cheerfully terminated rather than prevent Señor Ballester to continue the career which the offer from the Boston Company promised him.

Ballester was born in Valencia, Spain, twenty-eight years ago. He received his early coaching in Barcelona, then went to Paris, and eventually to Milan, where he was singing in grand opera at the time the war broke out.

He returned to Spain, singing in the opera companies of Barcelona and Valencia, and then crossed the ocean to Cuba. New York was his next stopping place and his première before an American audience took place just a

month ago. His reception at the hands of critics and public alike was flattering and he became one of The Rialto's drawing cards during his engagement there. He has assured Mr. Rothapfel that at the close of his opera season in Boston and Chicago, he will return to help maintain the high standard which his first American impresario has set for the musical offerings on his programs.

Musical Series for Two Pennsylvania Cities

Gayle Burlingame is offering at the Mishler Theatre, Altoona, Pa., a course of Thursday evening musical events, introducing Johanna Galski, Metropolitan Opera Company soprano, November 2; Leopold Godowsky, pianist, December 7; Eugen Ysaye, violinist, January 11, 1917; and Mary Garden, soprano, March 8, 1917.

Under the same direction at the Orpheum Theatre, Harrisburg, Pa., a Friday evening series of five musical events is to be offered during the 1916-17 season. The artists to appear in this series are the same as those chosen for the Altoona course, also Margaret Woodrow Wilson, soprano, and Emmy Destinn, soprano, of the Metropolitan Opera Company.

Marie Tiffany in New York

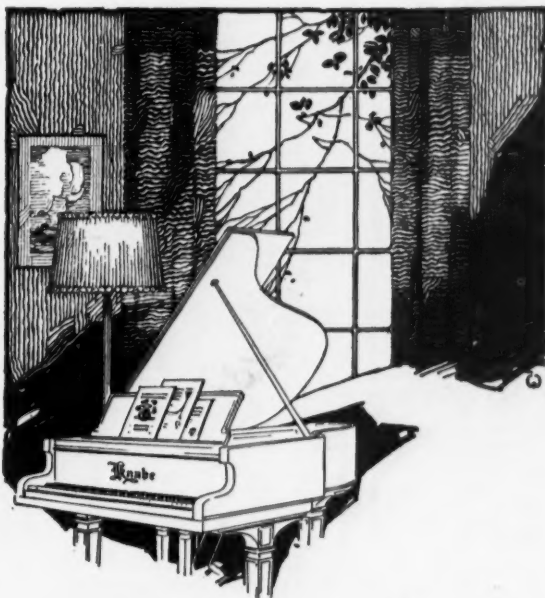
Marie B. Tiffany, of Los Angeles, the possessor of an exceptionally beautiful soprano voice, who long has been known as one of the foremost soloists of the Pacific Coast, has arrived in New York and will spend most of the season here in professional work.

New York Harpist Begins Season in California

Annie Louise David will begin her season on October 6 at Los Angeles, Cal., as soloist for the Friday Morning Club.

Shenk to Be Heard in Program of Songs

Louis Shenk, baritone, will be heard in a New York recital Monday evening, October 9, at Aeolian Hall.



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Cecil Fanning Suggests Giving Away Gallery Seats at Recitals

The problem of how to make the best of such places as are at the singers' disposal for recital purposes, is one which all singers are continually facing.

Cecil Fanning believes that moving picture theatres, built without galleries, are the most desirable places, but under present conditions, of course, such halls are seldom obtainable.

"Some day when the moving picture business takes a slump," says Mr. Fanning, "there will be desirable and available concert halls in every city and hamlet, but, until then, the problem of where to give a recital will be upmost."

"Some of the most famous concert halls in this country, built especially for concert purposes, are bad acoustically, and others have been decorated with heavy draperies and the floors laid with velvet carpets which swallow the overtones."

"A theatre, even when the manager does not ask an exorbitant price for it, is a most undesirable place for a song recital. The great opening above the stage sends down a chilling blast on the back of the neck of the singer, and there is almost invariably a cold the next day as an unpleasant souvenir of the occasion. But aside from the physical discomforts, the most unpleasant drawback in

a theatre is the yawning Stygian abyss, the gallery, which, except on rare occasions, is always empty. It is unfortunate that the gallery-filling public does not patronize concerts, still, the fact remains and I always wonder that something is not done to fill it.

"I have often suggested that the gallery seats be given away, but people who manage concerts do not seem to take kindly to the word 'give.' Such space could be given to the orphans, the blind, the inmates of the houses of detention, not only earning for the giver a reputation for generosity and giving the concert free advertisement, but stimulating the singer to better efforts."

"It is a well known fact that grand opera cannot be successful without a full gallery because of the enthusiasm which is generated in the 'roost.' So, if the gallery were filled for recitals, there would be more enthusiasm. . . a contagious thing . . . thus spurring the singer on to better work and giving keener pleasure to the occupants of the more costly seats."

Dudley Buck Pupil Delights Athens Audience

Edith Frances Hodgson, who is a pupil of Dudley Buck, the New York vocal authority, gave a program of decided merit in her home town, Athens, Ga., on Friday evening, September 15. Miss Hodgson sang, in English, German and French, works of representative composers—Brahms, Weingartner, Tschaiikowsky, Woodman, La Forge, MacFadyen, Cottenet, Rachmaninoff, Speaks and an eighteenth century group.

"Those who had heard Miss Hodgson three years ago on her return from a course of European study were prepared for an unusual degree of excellence after this winter of additional study under such a master; yet it is simple truth to say that all expectations were surpassed in the choice of the numbers and the extraordinary quality of Miss Hodgson's work. This quality consisted not only in the perfect vocal technic, but in the sympathetic appreciation of both poetic thought and musical rendering. The singer's entire being—voice, mind and body—were a single instrument of complex parts in complete harmonious expression."

Mme. Matzenauer in the Role of Hostess

During the summer months just past, Margarete Matzenauer, the Metropolitan Opera Company soprano, has been playing the role of hostess, a part in which she is exceptionally well skilled. During a recent motor trip through a part of Maine and the White Mountains, her guests were Agostino Valeri and Delia M. Valeri, Egon Pollak, one of the conductors of the Chicago Opera

ARTISTS ENTERTAINED BY MME. MATZENAUER. Left to right, seated: Agostino Valeri, Merced de Piña, Delia M. Valeri, Mrs. Arthur Friedberg, Margarete Matzenauer, Roger de Bruyn. Standing: Marcia van Dresser, Egon Pollak, Miss Normann, Lester Donahue.



ADRIENNE MATZENAUER AND HER DOG "BARRY."

Association. Mme. Matzenauer was especially proud of the mountain climbing ability of her "Fiat."

While she was at Seal Harbor, Me., a motor boat party was a delightful diversion. On that occasion, Mme. Matzenauer entertained the following: Merced de Piña, mezzo-alto; Agostino Valeri, Mme. Valeri, the well known New York vocal teacher; Mrs. Arthur Friedberg, Roger de Bruyn, tenor; Marcia van Dresser, soprano of the Chicago Opera Association; Egon Pollak, of the Chicago Opera Association; Miss Normann and Lester Donahue, pianist.

Adrienne Matzenauer has her own private means of locomotion, as the second snapshot illustrates. "Barry" and Baby Adrienne are the best of "pals."

"Voice," by Harry Munro

Harry Munro has written and published a small volume called "Voice: Its Origin and Divine Nature," in which volume are to be found several statements much at variance with the usually accepted ideas about voice culture. Whether the author is right or wrong, time and experience will show. Excerpts from the volume will best show the general trend of the method—if it can be called a method:

All teaching today leads to self consciousness. Self consciousness is the one thing not wanted or needed in singing. In fact the less self conscious a singer is the better he will sing. He who can entirely forget his body will sing greatly.

There is another paragraph that indicates the author's frame of mind. It is to be found in the preface:

The short life of the singing voice and the chaotic state of the vocal world today are due singers' and teachers' ignorance of God.

This paragraph, without the remainder of the volume, might seem cryptic. The author, however, makes himself clear enough in the well written and forceful pages which follow. The little volume, which can easily be read at a sitting, is well worth the perusal of all who are interested in singing.

Hemus' Address Changed

The Hemus Studios will be moved on October 1 from 64 East Thirty-fourth street to the new building at 152 West Fifty-eighth street. This is in the block where the new Steinway Hall is to be built and promises to be an important music center. An increase in the Hemus office force necessitates the change to larger quarters.

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KRANICH & BACH New York City

New Yorkers Enjoy Opera in the Open

(Continued from page 5.)

postponement of "Walküre" until Tuesday evening, September 19.

All of the splendid artists promised by the Metropolitan Musical Bureau, which managed these outdoor productions, were on hand, except Maude Fay, originally



JOHANNES SEMBACH,
As Siegmund in "Walküre."

cast for Sieglinde, who was obliged to withdraw on account of indisposition. Mme. Kurt, originally cast for Brünnhilde, very graciously and courteously consented to sing Sieglinde in her place, and Mme. Matzenauer sang Brünnhilde instead of Fricka, while Lila Robeson sang Fricka. There is nothing new in the way of criticisms to be added concerning this production as it is already so familiar and with practically the same cast as used in the Metropolitan Opera performances. There is no better Brünnhilde than Margarete Matzenauer and very few equally as good. Kurt made a magnificent Sieglinde and Sembach, fresh from his summer's rest, was in magnificent voice and form and furnished a splendid presentation of a role which already has won many honors for him. Carl Braun gave his familiar Wotan figure and, with his fine voice and dignified acting, Basil Ruysdael lent distinction to the role of Hunding. A special word of praise is due to M'as Robeson, who stepped into Fricka's role at such short notice and acquitted herself with distinction both vocally and dramatically. The complete cast was as follows:

Siegmund	Johannes Sembach
Hunding	Basil Ruysdael
Wotan	Carl Braun
Sieglinde	Melanie Kurt
Brünnhilde	Margarete Matzenauer
Fricka	Lila Robeson
Helmwig	Rosina Van Dyck
Gerhilde	Helen Warrum
Ortlinde	Vera Curtis
Rossweisse	Lila Robeson
Grimgerde	Florence Mulford

Waltraute	Matja Niessen-Stone
Siegrune	Henriette Wakefield
Schwertleite	Kathleen Howard
Conductor	Artur Bodanzky

Artur Bodanzky long ago won his American spurs as a Wagnerian conductor at the Metropolitan and the excellence of his reading Tuesday night was a good augury for the coming season.

"Cavalleria" and "Pagliacci"

On Thursday evening a few dark clouds and stray lightning made no appreciable impression on the throng which found its way to the stadium for the announced presentations of "Cavalleria Rusticana" and "Pagliacci."

Mme. Galski sang the role of Santuzza with distinction, earning extended applause and cries of "Galski!" Kathleen Howard made her informal debut with the Metropolitan Opera Company on this occasion as Lola and won especial demonstrations and floral tokens. Luca Botta



MARY GARDEN

and Her Concert Company

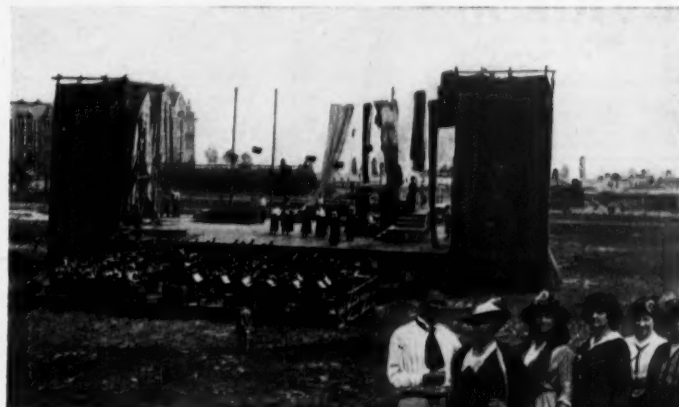
February and March, 1917

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leen Howard made her informal debut with the Metropolitan Opera Company on this occasion as Lola and won especial demonstrations and floral tokens. Luca Botta



OPEN AIR OPERA IN NEW YORK.
(Upper picture) Rehearsal of "Walküre"
(lower picture) left to right: Carl Braun,
Melanie Kurt, Mme. Niessen-Stone, Vera
Curtiss, Lila Robeson, Rosina Van Dyck,
Kathleen Howard, Florence Mulford, Hen-
riette Wakefield.



NEW ADDRESS

Percy Hemus

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was Turiddu, Riccardo Tegani, Alfio and Emma Bornigia, Lucia.

Pasquale Amato's singing of the "Pagliacci" prologue brought the famous baritone before the curtain again and again; Anna Fitziu sang the role of Nedda with effect. Luca Botta gave his first interpretation of the part of Canio to an American audience. Botta is distinctly a lyric tenor, and was not at his best in the dramatic roles which he was called upon to play in either of the operas. Vocally, he was most satisfactory in Canio's famous aria at the end of the first act of "Pagliacci." Audisio was Beppe and Tegani took the part of Silvio. Arnaldo Conti, seen here for the first time in several years as a conductor, gave an effective reading of both operas. The chorus earned a special expression of applause for its excellent work, though the men were inclined to be a bit too strong for the women, and the Metropolitan Opera House Orchestra played its best, which is very good indeed.

Debuts of Buzzi-Peccia Pupils

Martha Phillips, coloratura soprano, a pupil of A. Buzzi-Peccia, the celebrated maestro of Alma Gluck and Sophie Breslau, having met with fine success in a joint recital with Fritz Kreisler, will make her New York debut at Aeolian Hall in October under the management of the Wolfsohn Bureau. Another pupil, Erna Herzog, has been chosen out of eighty applicants to be managed by the Music League of America. She will give her initial recital in New York in January.

Cecil Hart, mezzo soprano, was heard lately at a musicale given at Lake George at the home of Mrs. Steiglitz. She made a decidedly favorable impression on the very select audience with her artistic rendition of arias from "Carmen," "Hérodiade" and "Lucrezia Borgia" and a group of songs by Strauss, Brahms and Tchaikowsky. Miss Hart will be heard in New York this winter.

Mr. Buzzi-Peccia has just returned from Lake George, where he occupied the cottage of his pupil, Alma Gluck. He is now at his studio, 33 West Sixty-seventh street.

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CHICAGO APOLLO CLUB TO SING IN MAHLER'S EIGHTH SYMPHONY

Vocal Organization Will Participate in Big Concert at Invitation of Chicago
Orchestral Association—Neumann's Series of Concerts and Recitals
—Local Manager to Open Boston Branch Office

Chicago, Ill., September 24, 1916.

Announcement in the form of a well prepared booklet of the Apollo Club's plans for its forty-fifth season, has been received at this office. Four concerts are scheduled for the season, the first being announced for Monday evening, November 6, in Orchestra Hall, when Mendelssohn's "Elijah" will be presented. Mabel Sharp Herdieu, soprano; Hazel Huntley, contralto; Warren Proctor, tenor, and Arthur Middleton, basso, are the artists engaged for the solo parts. During the Christmas season Handel's "Messiah" will be given two presentations, Friday evening, December 29, at the Auditorium Theatre, and Sunday afternoon, December 31, at Orchestra Hall. The soloists for "The Messiah" will be Anita Rio, soprano; Christine Miller, contralto; Theo. Karle, tenor, and Wilfred Glenn, basso. The part songs concert given last season was so favorably received that the

management of the club decided to repeat the plan for this season, and thus on Monday evening, February 19, at Orchestra Hall, an interesting program has been arranged. On this occasion Helen Stanley will be the soloist.

On account of inability to secure desired music owing to European conditions three distinct programs had to be abandoned and similar difficulties were met with in connection with other programs outlined, so it was finally decided to advance the club's season by opening in November and closing with the February concert. By so doing, the club can accept the invitation of the Chicago Orchestral Association to participate in a festival week the last part of April, at which time Mahler's eighth symphony will be sung in the Auditorium Theatre.

Neumann's Concert Series

F. Wight Neumann has returned from his summer vacation at Lake Placid and Bar Harbor and announces that he will open his thirtieth year as impresario in Chicago with a piano recital by Leopold Godowsky, pianist, at the Blackstone Theatre, Sunday afternoon, October 15, at 3:30, to be followed by recitals at the Illinois Theatre, Blackstone Theatre, Auditorium Theatre, and The Play House. The artists engaged are Albert Spalding, Myrtle Elvyn, Frances Alda, Ethel Leginska, Julia Clausen, Fritz Kreisler at the Auditorium Theatre; Fannie Bloomfield Zeisler, Edwin D. Martin, two piano recitals by Marta Milinowski and Harry Cumpson, at the Play House (formerly the Fine Arts Theatre), Jeannette Durno, Oliver Denton, Arthur Shattuck, Yvonne de Tréville, Edna di Lima from the Imperial Opera, Vienna, Georgia Kober, May Peterson, Vera Kaplun-Aronson, Henriot Levy, Margarete Matzenauer, Julia Culp and Mme. Schumann-Heink.

Mr. Neumann further announces that he will give ten popular priced orchestral concerts by the American Symphony Orchestra, Glenn Dillard Gunn, conductor, at the

Cohan Grand Opera House, commencing Sunday afternoon, October 22. The soloists will be Lois Adler, May Doelling, Myrtle Elvyn, Vera Kaplun-Aronson, Henriot Levy, Prudence Neff, Carol Robinson, Pasquale Tallarico, Kurt Wanieck, James Whittaker, pianists; violinists, Ida Divinoff, Roderick White, Guy H. Woodard; cellist, Richard Wagner; vocalists, Charles W. Clark, Hazel Eden, George Hamlin, Mrs. G. A. Hixon, Elsa Holinger, Mrs. J. Mitchell Hoyt, Mrs. Thomas J. Prindiville and Mme. Schumann-Heink.

The officers of the American Symphony Orchestra are Charles G. Dawes, president; H. C. Chatfield Taylor, vice-president; Herbert J. Friedman, secretary, and Joseph E. Otis, treasurer. The guarantors of this organization are J. Ogden Armour, Knowlton Ames, H. C. Chatfield Taylor, Charles G. Dawes, Chauncey Keep, J. E. Otis, Julius Rosenwald, John G. Shedd, Charles H. Swift and Walter H. Wilson.

J. E. Allen Takes Eastern Headquarters

J. E. Allen, manager of musical artists, who has been located at the Fine Arts Building during the past three years, will open an office at 218 Tremont street, Boston, Mass., after October 1. Her fast growing business makes it necessary for her to have Eastern headquarters. Miss Allen has under her exclusive management this season, Frances Millicent Kleckner, prima donna soprano of the Carl Rosa Opera Company of London; Giuseppe Fabbri, the distinguished Italian pianist; William Beard, the American bass-baritone; Rafael Navas, the well known Spanish pianist; Mischa Gluskin, the celebrated young violin prodigy, and Katharine Lewis, American pianist.

Chicago Institute of Music

The Chicago Institute of Music announces a series of faculty recitals, the first to be given Wednesday evening, October 4, at 8:15 o'clock, in Recital Hall, of the Fine Arts Building. The artists for the first program, introducing new members of the faculty, will be Ernest Toy, violinist; Mrs. Thomas J. Kelly, soprano; Thomas J. Kelly, baritone; Marie Ludwig, harpist, and Isaac van Grove, accompanist.

Mrs. Herman Devries Opens Own Studio

Since Herman Devries opened his own studio in the Fine Arts Building some five years ago, Mrs. Devries has been associated with her husband and has taught large classes in his studio. The number of students studying the vocal art under Mrs. Devries' able direction has increased to such an extent that this season it has become necessary for her to open her own individual studio, which is also in the Fine Arts Building. Mrs. Devries is an intelligent and conscientious instructor of ability and many professional singers well known in the concert, recital or operatic field are counted among her students.

Mr. and Mrs. Kelly Delight in Recital

That the program which Mr. and Mrs. Thomas J. Kelly gave before the New Thought Convention on Tuesday evening, in the Congress Elizabethan Room was a

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Mr. Henry continues to win by artistic solidity, original talent for characterization and, as occasion offers, poetic feeling. His execution is remarkable.—Maurice Halpern, The N. Y. Staats-Zeitung, March 9, 1916.

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source of much delight was evidenced by the cheers and vociferous applause bestowed upon these two gifted vocalists. Mrs. Kelly's solo group, including Veracini's Pastoral Eighteenth Century, a garland (which was announced as "new thoughts about old plants") made up of Woodman's "Violet," Forget-Me-Not by Harrocks and Four Leafed Clover by Coombs, was sung in such a manner as to evoke much enthusiasm. Indeed such was the applause that should she have so desired, Mrs. Kelly could have given an encore. Mr. Kelly's artistic piano accompaniments are also entitled to a word of praise. In the second half of the program Mr. and Mrs. Kelly were heard in duets—"Du du Liegst Mir in Herzen" (Old German), a song cleverly arranged as a duet by Wilhelm Berger and "I Will Give You the Keys of Heaven" (Cheshire) Old English, and by their charming work won many new friends and admirers. Walter Spry played sympathetic accompaniments for the singers.

The William Clare Hall Studio Reopens

William Clare Hall announces the opening of his studio, 428 Fine Arts Building. The term "opening" is really a misnomer, as Mr. Hall's studio is the scene of activity summer and winter. Few are the teachers who have to their credit so many professional pupils who are doing public work. Foremost among them is James Goddard, the splendid basso of the Chicago Opera Company, who attributes his success to the excellent foundation acquired from Mr. Hall; Barbara Wait, contralto, who was a member of the opera company also last season. Then there is Mrs. Bertha Lotta Sorenson, contralto soloist of the People's Church, Englewood; Alonzo Morsbach, basso; Florence Hedstrum, soprano, who has been delighting Chautauqua audiences for the past two seasons, and Carl Craven, tenor, assistant to Mr. Hall last season, who is becoming well known both as vocalist and instructor. Many more could be mentioned, but the above speaks volumes for Mr. Hall's success as a teacher. Mr. Hall, who possesses a tenor voice of exceptional beauty of tone, is a member of the quartet of the Kenwood Evangelical Church.

Isabel Richardson Sings With Orchestra

Isabel Richardson, dramatic soprano, will make her first appearance the present season at Orchestra Hall, October 5, as soloist with the Commonwealth Edison Orchestra.

Chicago Musical College News

The regular Saturday morning matinees by advanced students of the Chicago Musical College will begin October 7. Marie Stone Langston contralto, will be the guest artist on that date.

M. Pruzan-Halperin, soprano, pupil of Adolf Muhlmann, of the faculty of the Chicago Musical College, was the soloist at the Cinema Concerts at Orchestra Hall this week.

Gluschkina Has Successful Tour

The talented young violinist, Mischa Gluschkina, has just completed a very successful Chautauqua tour. He was heard in the following cities: Wooster, Covington, Bluffton and Georgetown, Ohio; Paris, Ill.; Laredo and Marysville, Meadville, Rockport, Belton, Mo.; Nebraska City, Neb., etc. Mr. Gluschkina will be under the exclusive management of J. E. Allen during this season.

Carl D. Kinsey Artist Recitals

Christine Miller, the noted American contralto, opens the musical season in Chicago with a recital in Ziegfeld Theatre, Wednesday morning, October 4. The program arranged for this recital will be published next week.

Léon Rothier, the eminent French basso of the Metropolitan Opera Company of New York, will give a recital in Ziegfeld Theatre Wednesday morning, October 11, at 11, under the management of Carl D. Kinsey. This will be Mr. Rothier's first recital in Chicago.

Leo Ornstein, the ultramodern composer and pianist, who created a sensation in recital in Chicago last April, will give a second recital in Mr. Kinsey's series of artist recitals at Ziegfeld Theatre, Wednesday morning, October

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18, at 11. By request Mr. Ornstein has included in his program his "Wild Man's Dance."

Otto Wulf Enthusiastic

Otto Wulf, head of the piano department of the Hinshaw Conservatory of Music, states that never before has his enrollment been so satisfactory as this season. Pupils at this early date are coming to him from Ohio, Iowa, Wisconsin, Indiana, Illinois and as far west as Oregon.

Philharmonic Choral Society, O. Gordon Erickson, Conductor

O. Gordon Erickson, who has established his reputation not only as a capable and talented conductor, but has won recognition for presenting modern compositions, has organized the Philharmonic Choral Society here. The ob-



O. GORDON ERICKSON,
Conductor and organizer of New Philharmonic Choral Society.

ject of this new organization is to present works "just off the press," and in many instances, in manuscript form. Mr. Erickson has made a study of choral societies, and has completed plans for an ideal organization, the personnel of which will be artist students. With 150 voices, the Philharmonic Choral Society can perform not only works with full orchestral accompaniment, as is the case in the most recent novelties, but also can accomplish the skillful a capella singing and wonderful tone effects for which Mr. Erickson has received much praise. His work of the past few seasons has been sensational, and has set a high standard in the art of choral singing.

American Conservatory Notes

An A Capella Choir is being organized by the American Conservatory to be composed of select voices from the conservatory. It will be under the direction of E. Warren K. Howe, an experienced and efficient conductor.

The Chicago Choral Club has begun rehearsals under the direction of Mr. Howe. The rehearsals are held every Thursday evening on the seventh floor of the new Kimball Building.

Herbert E. Hyde, organist of St. Peter's Episcopal Church and conductor of the Musical Art Society, has arranged a course for the training of choirmasters. Arrangement may be made at the American Conservatory.

The first public recital of the American Conservatory will take place Saturday afternoon, October 7, at Central Music Hall. Frederick Persson, pianist, and John T. Read, basso, will present the program. These recitals will be given every Saturday afternoon at Central Music Hall, beginning at 2:30.

Walton Pyre, director of the Pyre School of Dramatic Art and Expression, affiliated with the American Conservatory, will give a public reading at Central Music Hall, Saturday afternoon, October 14.

Genevieve Mitchell, who was graduated from the department of Public School Music of the American Conservatory of Music in June, 1915, has been chosen supervisor of Music at Hudson, S. Dak.

Some Active Edward Clarke Pupils

Edward Clarke reports that the following list of pupils from his studio have been doing Chautauqua work this summer or will enter the lyceum field during the coming winter: Edna White, soprano; Helen Rinehart, soprano; Reah Foster, contralto; Ima Hoffman, soprano; William Hainsworth, baritone; William Breach, baritone; Arthur Curran, baritone; Lewis Sponsler, baritone; J. Elmer Dean, baritone; William Spurling, tenor.

Rafael Navas Busy

Rafael Navas, the Spanish pianist, will be heard in a joint recital with Mme. Millicent Frances Kleckner, at McPherson, Kan., on November 13.

Katharine Lewis, the talented young pianist and pupil of Rafael Navas, will be heard in the following cities during the month of November: Wichita, Kan.; Prairie du Chien and Richland Center, Wis.; Winona, Minn., etc. JEANNETTE COX.

Althouse Attraction at Scranton

Paul Althouse, tenor of the Metropolitan Opera Company, is to be one of the attractions of the semi-centennial celebration of Scranton (Pa.), which is to last the entire week of October 2. The musical programs are under the direction of J. T. Watkins, for many years leader in all things musical in the city of Scranton.

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Teresa Carreño calls Fannie Dillon "The greatest living woman composer" and Paderewski said of her, "A truly talented composer, broad and strong."

A composer of whom such things are said by two of the world's greatest pianists deserves public recognition, and that Miss Dillon is receiving such recognition is shown by the press notices that follow:

Fannie Dillon gave us the opening movement of her E flat sonata for piano, a powerful opus of much melodic charm and of striking resourcefulness in harmonic treatment and keyboard figuration.—Leonard Lieblich in the *MUSICAL COURIER*.

... A new symphonic poem, "The Cloud," taken from the beautiful lines of Shelley, beginning with the words, "I bring fresh flowers for the thirsting flowers from the sea and the streams." ... There are themes not only of the cloud, but of the moon, the sun and the storm and in this, the second ambitious work to be interpreted by the orchestra this year, Miss Dillon evidences her splendid persistency of purpose as well as her delightful musical gifts.—Hector Alliot in the *Los Angeles Times*.

A feature of the seventeenth concert given by the People's Orchestra at the Auditorium Sunday afternoon, was the playing of the "Symphonic Suite" by Fannie Dillon. ... The composition contains many beautiful and melodious movements. ... The composition was encored a number of times.—*Los Angeles Express*.

Miss Fannie Dillon played her new sonata, revealing her technique and temperament, also the scholarly refinements necessary to the equipment of a composer in the classical forms.—Julian Johnson, *Los Angeles Times*.

Miss Fannie Dillon's artistic interpretations of her own fine sonata movement for piano, and accompaniments to her songs were well worthy the cordial reception given them.—Frank Colby, *Los Angeles Express*.

Miss Fannie Dillon, composer, gave still greater pleasure in the allegro "Maestosa" of her sonata, op. 27, a composition that shows breadth and technique and was given a composer interpretation.—Florence Lillian Pierce, *Los Angeles Tribune*.

Los Angeles has a world composer. Fannie Dillon, if she continues to write to the heroic model of her sonata, op. 27, bids fair to touch an eminence that is too dizzy for an amateur soothsayer to predict.—R. E. Rinehart, *Los Angeles Municipal News*.

Miss Fannie Dillon gave a most interesting group, showing Miss Dillon a brilliant performer as well as composer. "The Desert" is a wonderfully realistic tone picture.—*Long Beach Press*.

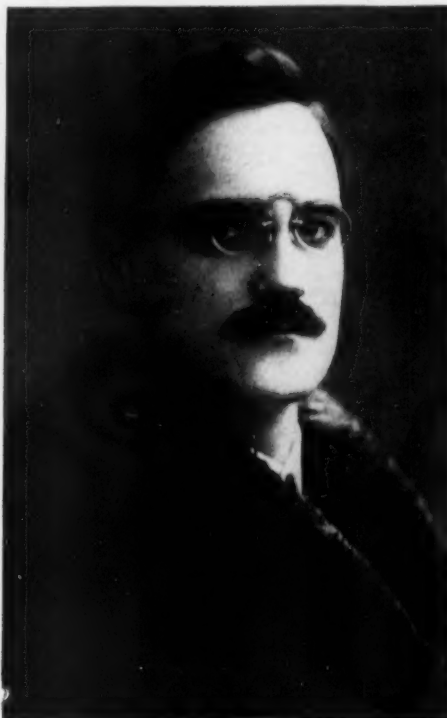
Miss Fannie Dillon's skill was at once apparent, and her simplicity of manner charming and refreshing. Her technique is faultless and she is a true musician alive with the love and fire of her art. In her own composition she was truly delightful. The ravishing beauty of the wild, unconstrained melodies was clearly defined and never lost.—*Prescott Journal-Miner*.

Miss Fannie Dillon is a pianist of brilliant attainments, possessing a splendid technique and expression, combined with skillful interpretation.—*Claremont Courier*.

In what has been criticized as the "rarest musical treat in years" ... Miss Fannie Dillon, a composer of national and international note, gave a number of her own compositions. The shorter numbers of the second group were the best received—"wonderful" as compositions.—*Pomona College "Student Life"*.

Hughes to Be With Volpe Institute of Music

Edwin Hughes, the well known American pianist and pedagogue, who has returned to America recently, after many years of successful musical activity abroad, has been engaged to conduct the master class in piano at the Volpe Institute of Music, New York City. Mr. Hughes is one of the few American pianists who have been able to make a name and position for themselves in European musical life. During the last four years he has made his home in Munich, from whence his concert engagements have taken him to various parts of German Europe. Mr. Hughes is said to have been the only American pianist concertizing in Germany during the last two seasons, and the exceptional praise which has been accorded him on the part of the press wherever he has appeared, affords an insight into the manner in which his playing has been received in European music centers. Mr. Hughes was formerly a pupil of Rafael Joseffy in New York, and, after concertizing in America, went abroad at Joseffy's advice to broaden his musical experience.



EDWIN HUGHES.
Pianist and Pedagogue.

spending three years of further study in Vienna with Theodore Leschetizky, whose assistant he became. In his teaching he combines the salient principles of both these great masters of the piano, besides the original ideas gained from his own broad and successful experience as a teacher in both Europe and America. Mr. Hughes' concert appearances this season in America will be so arranged as not to conflict with his work at the Volpe Institute of Music.

Mannes' Syracuse Appearance

So great was their success last season that Mr. and Mrs. David Mannes have been re-engaged by the Morning Musicales of Syracuse for a concert to be given Monday, January 29, 1917.

Henry at Virginia College

Harold Henry, the distinguished American pianist, has been engaged to give a recital at the Virginia Intermont College of which S. T. Schroetter is director of music.

Althouse With Sioux City Club, September 30

Paul Althouse, tenor of the Metropolitan Opera Company, will give a song recital before the Sioux City Woman's Club, Saturday afternoon, September 30.



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HORTENSE DORVALLE,
As Santuzza in "Cavalleria Rusticana."

President Wilson and Party Attend Charity Concert at Traymore Hotel, Atlantic City

One of the largest events of the season at Atlantic City, N. J., was the concert given in the grand ballroom at the Hotel Traymore for the benefit of organized charities, under the supervision of Louis Kroll, musical director.

The program was exceptionally good in selection and splendidly rendered by the orchestra of forty musicians.

President Wilson, Mrs. Wilson, and party attended the concert and remained throughout the entire program. In reply to his request for some remarks, President Wilson said among other things: "It is a pleasure to hear such good music."

Mrs. Kroll, dramatic soprano, sang remarkably well and was so enthusiastically received that a number of encores were demanded. Jacques Renard gave a masterly interpretation of Fauré's "Elegy." Quite a feature was Mr. Kroll's symphonic ode, "Hymn to Peace." This work contains a double fugue which is broadly developed, and contains an abundance of melody along polyphonic lines; it is indeed a masterly composition.

The program was as follows: Overture "In Autumn" (Grieg), cello solo, "Elegy" (Fauré), Jacques Renard; Silhouettes—"The Dreamer," "Coquette" (Arensky); mezzo-soprano solo with orchestra—"Marfa's Scene" from Schiller's unfinished drama by Dr. Max Bruch, Angeline Kroll; two pieces for orchestra—"Scotch Poem" (MacDowell), Spanish Dance "Malaguena" (Moszkowski); symphonic ode, "Hymn of Peace" (Louis Kroll), for soprano, alto, tenor and bass, with orchestra; soloists—Edna Harwood Bangler, Angeline Kroll, Oswald Blake and Donald Redding.

Omaha Music Editor in New York

Henrietta Rees, musical editor of the Omaha Bee, is visiting New York for several days. Miss Rees is disappointed because the music season of the metropolis is not yet in swing. All she could hear last week was the Sunday concert at the Manhattan Opera House and the open-air opera at the Stadium.

Bogert Will Resume Teaching October 2

Walter L. Bogert has returned to New York City and will resume teaching October 2.

Hortense Dorvalle a Rising Young Artist

Hortense Dorvalle, the rising young dramatic soprano, who finished her musical education not long ago at the Conservatory of Brussels, toured the United States and Porto Rico last season with the Royal Grand Opera Company. Everywhere she sang she met with the marked approval of her audiences and the press. She made her debut in opera in this country a little more than a year ago in the role of Leonore in "Trovatore" at Buffalo, N. Y. Her success there was instantaneous and this was repeated in many other roles elsewhere.

Following are some of the press opinions of her short career in America:

Miss Dorvalle as "Aida" displayed a fine dramatic soprano voice, big in range, and won especial success in her solo in the third act.—Buffalo Courier.

H. Dorvalle, who assumed the title role ("Aida") sang sympathetically and her vocalization was highly commended.—Bradford Era.

The leading role was in the capable hands of Miss Dorvalle, a soprano of eloquent voice and rare dramatic powers, who won the audience from the beginning and grew in favor to the end.—Buffalo Evening News.

"Aida" was sung by H. Dorvalle, possessor of a soprano voice of which the lower octave is of unusual warmth and liquid sweetness.—Buffalo Evening Times.

Miss Dorvalle, as "Leonore," was handsome as to stage presence and sang with dramatic interpretation.—Buffalo Courier.

H. Dorvalle, the possessor of a beautiful soprano voice of great range and sweetness, sang the role of "Aida" in a thoroughly satisfactory manner.—New London Telegraph.

She is the possessor of a rich dramatic soprano voice of much sweetness and especially good are the tones of her lower and middle register. She was heartily applauded for her splendid efforts.—Buffalo Commercial.

H. Dorvalle sang the part of "Aida" perfectly.—Bridgeport Daily Standard.

Miss Dorvalle is an artist who commands the attention of the public, the press and lovers of opera on account of the beautiful qualities of her voice, the style of her singing and her undeniable temperament.—International Music and Drama.

Miss Dorvalle is a big factor. Particularly pleasing were her duet numbers and her "Voi la Sapete," in which she tells of her betrayal to "Lucia," was powerfully given.—Milwaukee Free Press.

With true enthusiasm which was demonstrated by a thundering applause, the great songstress, Hortense Dorvalle, accompanied by Professor Torres at the piano, made an unparalleled success, rendering in a queenly manner the "Qui Radamés Verra," from "Aida," receiving a unanimous ovation for her exquisite work.

Miss Dorvalle possesses an excellent voice, temperament and figure. She is tall, pretty and has a very expressive and charming countenance. She is the typical dramatic soprano with her beautiful tones, voice and the noble, genteel beauty of her figure. Her voice is always clear, vibrant and graciously expressed. So great is her love for the lyric art, which has wholly captivated her, that she most graciously offered to take part in this festival. If great was her triumph in "Aida," still greater was her success in "Aria del Suicidio de Gioconda," which she rendered with all her soul, receiving numerous congratulations and an appreciative applause after singing "Voi la Sapete," from "Cavalleria Rusticana," which was her last appearance on the stage that evening and in which she appeared in costume.

I tender my congratulations in this most humble form that they may be added to the regal crown of her triumph which she so justly achieved at the concert night before last.—Translated from "La Correspondencia De Puerto-Rico."

Miss Dorvalle has the distinction of having won the first prize for vocal work for five successive years at the Conservatory of Brussels. It is said that the judges at the finals claimed that she was one of the best dramatic sopranos they had ever heard.

Before coming to America much of her time was spent in opera, concert and oratorio. She also appeared with a number of the leading symphony orchestras. Like the average young artist, Miss Dorvalle began at the bottom of the ladder and before very long it is predicted that she will have reached the top.

Her repertoire includes: "Faust," "Aida," "Trovatore," "La Juive," "Gioconda," "Ballo in Maschera," "Forza del Destino," "Cavalleria Rusticana," "Hérodiade," "Tosca," also concert repertoires of French, English and Italian songs.

Anna Fitziu's Guests

At her final house party before coming back to New York City to take up her work for the fall and winter season, Anna Fitziu, Metropolitan Opera Company soprano, entertained Dr. and Mrs. Sarlabous, Mr. and Mrs. Léon Rothier, Andrea de Segurula, Mr. and Mrs. R. E. Johnston, Hugh Allan and Lulu and Minnie Breid.

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FOND DU LAC GAINS NEW SCHOOL OF MUSIC

Hyllested Institute of Tonal Art Established—Woman's Club, Choral Society, and Music Extension Society Renew Activities

Fond du Lac, Wis., September 20, 1916.

The music life of Fond du Lac has been greatly influenced by the coming of August Hyllested and his wife, the famous soprano, better known as Elizabeth St. Andrews, who arrived from Glasgow, Scotland, late in August. In choosing Fond du Lac as the center of their artistic work, our city will have one of the greatest schools of music in the Middle West, to be known as the "Hyllested Institute of Tonal Art." The Music Extension Society received in honor of Mr. and Mrs. Hyllested on the evening of September 6, and the Fond du Lac Woman's Club tendered them a formal reception Friday evening, September 8, the occasion being the opening meeting of the club year.

Woman's Club Studies Grand Opera

The music department of the Woman's Club has closed the most successful year of its existence. Grand Opera was the subject of the season's study and under the able direction of its chairman, Mrs. T. S. Arthur, the programs were adequately presented. "Mignon," "Jewels of the Ma-

donna," "Madame Butterfly," "Carmen," "Faust," "Louise" and "Tannhauser" were included in the year's program.

"Elijah" Chosen for May Festival

The Fond du Lac Choral Society has selected "Elijah" as the oratorio to be given during the May Festival of 1917. Last May when this society gave the "Creation," the chorus showed such remarkable development under the leadership of Rev. Van Zandt, that all music lovers are looking forward with pleasure to the production of "Elijah."

Music Extension Society's Artistic Program

The Music Extension Society has an artistic program outlined for this year. The first meeting will be devoted to ensemble music for two pianos, which will include Beethoven "Egmont" overture and concerto C minor with Reincke cadenza, concerto B flat minor (Tschaikowsky) (first movement) and Liszt symphonic poem "Les Preludes." The Misses Virgilia Fox, Rosalie Gray, Marguerite and Genevieve Fitzgerald are the pianists for the occasion.

An artist's course of three concerts will be given as usual during the season, Mr. and Mrs. Hyllested to give the first October 19.

Bookings for Well Known Artists

Advance bookings of Anderson artists comprise the following list: Marie Kaiser, Cedar Falls, Ia., September 25; Ames, Ia., September 26; Detroit, Mich., October 2. Margaret Harrison, Scranton Centennial, October 4 and 5; Worcester, Mass., October 24. Henriette Wakefield, Worcester Festival, September 28 and 29; Scranton Centennial, October 5. Bertram Schwahn, Philadelphia, Pa., November 23. Wilfred Glenn, N. Y. Scottish Society, November 10; Toledo, Ohio, November 24; Evanston, Ill., December 14. Frederic Gerard, Marshalltown, Ia., November 1; Defiance, Ohio, November 8; Chicago, Ill., November 11. Blanche Goode, Defiance, Ohio, January 22, 1917; Chicago, Ill., January 24, 1917; Davenport, Ia., January 25, 1917; Rock Island, Ill., January 26, 1917; Davenport, Ia., January 27, 1917; Kokomo, Ind., January 28, 1917; Huntington, Ind., January 30, 1917; Northampton, Mass., February 14, 1917; (New York Philharmonic Orchestra); Fall River, Mass., February 19, 1917. Elsa Fischer Quartet, Lake

Placid, October 15; Montreal, October 17; Quebec, Que., October 18; Hartsdale, N. Y., October 21; Chicago, Ill., February 28, 1917; Hartford City, March 12, 1917; Columbus, March 13, 1917; Washington, March 14, 1917; Bloomington, March 15, 1917; Kendallville, March 16, 1917; Frankfort, March 17, 1917; Fremont, Ohio, March 20, 1917; Fredonia, N. Y., March 23, 1917; Rome, N. Y., March 27, 1917.

HARTFORD PHILHARMONIC ORCHESTRA ANNOUNCES USUAL CONCERTS

Orchestral Ranks Strengthened With New Concertmaster and Cellist—Famous Soloists Engaged—Philharmonic Chamber Concerts a New Attraction

Hartford, Conn., September 20, 1916.

The Hartford Philharmonic Orchestra, Robert Henry Prutting, conductor, begins its seventeenth season with its first rehearsal, September 28. As usual, three concerts will be given in Parson's Theatre and the artists engaged will be in line with the policy established last season by the officers of the society—which, by the way, proved to be the best the orchestra ever had, both artistically and financially. The dates set for the season's concerts are November 23, January 25, and March 15. Fritz Kreisler will be the soloist for the November concert. For the January concert, Pablo Casals, cellist, will be the soloist, while the artist for the final concert will be announced a little later.

Of unusual importance is the announcement by Mr. Prutting that Maurice Kaufman, of New York, has been chosen as concertmaster. The orchestra is exceptionally fortunate in securing Mr. Kaufman, as he is particularly well known in the musical world from his many connections with symphony orchestras in New York. Formerly in the New York Symphony and also for several years with the New York Philharmonic, he has played under Damrosch, Safonoff and Mahler. As concertmaster, he also has been connected with the Russian Symphony and with the People's Orchestras. In the latter two positions he is serving his third and second years as concertmaster. Mr. Kaufman is also first violin of the Kaufman Quartet and the Philharmonic Trio.

Conductor Prutting announces also that Arnold Janser, the well known Springfield cellist, will join the cello ranks, as principal of that section. Mr. Janser is first cellist of the Springfield Symphony and one of the ablest cellists in Massachusetts.

Since Mr. Prutting became the conductor of the orchestra in 1911, he has labored faithfully and intelligently to get the best results with the means provided him and his support has not always been of the strongest. To even the blindest it now becomes apparent that this orchestra is emerging from its shell as an amateurish plaything. Financially, much stronger musically, much more efficient, and with Robert Henry Prutting still to direct its efforts, why should the people of Hartford fail to support it as it deserves?

Philharmonic Chamber Concerts

A new attraction this season will be a series of Chamber Concerts given under the direction of Robert H. Prutting, at the Hartford Club Assembly Hall. The first concert will be on November 6, with Irma Seydel, violinist, of Boston, as soloist. The Philharmonic Trio will be the attraction at the second concert, which will take place in February. This organization consists of the newly appointed concertmaster, Mr. Kaufman, as violin, Mr. Janser as cellist and Mr. Prutting as pianist. Rehearsals will begin at once for the season's work and it is expected that these concerts will become fixtures in the musical life of this city. H. D. P.

Ethelynde Smith Sings for 600 Members of M. C. & L. P. Association Convention

Ethelynde Smith, soprano, with Fay Foster, composer-accompanist, at the piano, sang for the Master Car and Locomotive Painters' Association of the United States and Canada, at The Breakers, Atlantic City, N. J., September 12. The affair was an annual one and about 600 were in attendance.

Miss Smith's numbers were: "Zur Ruh, Zur Ruh" (Hugo Wolf), "Niemand Hat's Gesehen" (Carl Loewe), "Old Hindu Chant" (Chinese) (—), "Tu: Spanish Habanera" (Fuentes), Micaela's aria, "Je dis que rien ne m'épouante" (from "Carmen") (Bizet), "A June Morning" (Charles Willeby), "Enchantment" (Mary Turner Salter), "The Open Road" (dedicated to Miss Smith) (Gertrude Ross), "Sing a Song of Roses," "The Call of the Trial," "Spinning Wheel Song" (dedicated to Miss Smith), "One Golden Day" (Fay Foster), "Ashes of Roses" (R. Huntington Woodman), "Sunlight" (waltz song) (Harriet Ware), "Sleep Song" (Fay Foster), "Rough and Tumble" (from "Toy Tunes") (Harvey W. Loomis), "A Child's Prayer" (J. Harold), "I Once Had a Sweet Little Doll, Dears" (Ethelbert Nevin), "Shadow March" (Teresa del Riego).

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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BEGINNING OF SEASON BRINGS OPERA TO SYRACUSE

October and November Bring Boston-National and San Carlo Grand Opera Companies—Attractive Artist List Arranged for Season—Big Musical Outlook

2725 Midland Avenue,
Syracuse, N. Y., September 12, 1916.

Musical activities in this city have been limited during the summer, but the fall and winter season promises to be one of the most important periods of musical activity ever seen here.

Season Opens With Opera

The Boston-National Grand Opera Company is to appear here twice, its first appearance being on October 10, when it will present "Madame Butterfly." Tamaki Miura, Riccardo Martin, and Thomas Chalmers will be in the cast. On November 2, "Tosca" will be sung, the title role being taken by Luisa Villani, the Italian soprano, with Zenatello and Jose Mardones assisting.

In preparation for the latter, the Morning Musicals are preparing a special "Tosca" recital for October 25.

A. Kathleen King, the local impresario, will have charge of the engagement of the San Carlo Grand Opera Company, which will open its engagement here in the Wieting Opera House, Thursday afternoon, October 12. The offerings for the balance of the week will be Mascagni's "Cavalleria Rusticana" (Leoncavallo), "Pagliacci," Donizetti's "Lucia di Lammermoor," Wagner's "Lohengrin," Verdi's "Rigoletto," and Ponchielli's "Gioconda."

Local Singer With San Carlo Company

Special interest attaches itself to the last named production because of the appearance of the noted local artist, Marta Wittowska, in the title role. This is the first appearance of Miss Wittowska in this city since her return from abroad last spring and it is expected that a large number of her friends will attend this performance.

Attractive List of Artists During Season

The list of other attractions already booked is a long one. Maud Allan, the symphonic dancer, appears here in the near future with an orchestra of forty pieces and she will be followed by the Ballet Russe with Diaghileff. The Cincinnati Symphony Orchestra and the Kneisel and Flonzley quartets; Rudolph Ganz and Leo Ornstein, pianists; David and Clara Mannes in piano and violin sonatas; and Albert Spalding, violinist, are some of the instrumental

offerings. Among the vocalists who will be heard are Alma Gluck, Mme. Galski, and Louis Graveure.

Salon Musical Arranging for Series

Laura van Kuran and the Salon Musical are making arrangements for a series of concerts, but as yet no formal announcement of the artists to appear has been made.

Syracuse University Will Give Usual Recitals

The Department of Fine Arts of Syracuse University will have the usual number of recitals this season. Under the direction of Dean George A. Parker these recitals have been brought up to a high standard and it is expected that this season will see a large number of excellent piano and vocal recitals by the student body.

Howard Lyman, director of the University Chorus, and assistant conductor of the Music Festival Chorus, will give a number of recitals this year in which his organization will take part, assisted by noted artists from other cities. The opening of the college year has been postponed until October 3 on account of the prevalence of infantile paralysis.

Courboin Engaged for Springfield Recitals

Charles M. Courboin, the popular organist of the First Baptist Church, gave a recital August 3 before the National Association of Organists in Springfield, Mass., and was received with great enthusiasm. He has been engaged for a series of three recitals upon the municipal organ in that city, one each in the months of October, November, and December. His first recital in this city will be given September 26, when he will be assisted by Roderick Benton.

Calthrop Opens New Studios

Richard Grant Calthrop, the well known vocal teacher, has opened new studios in the Clark Music Building on South Salina street and will have much better facilities for carrying on his teaching than hitherto. Indications are that he will be more than crowded with work throughout the teaching season.

Daisy Connell Opens Vocal Studio

Daisy Connell, coloratura soprano, has opened a studio in South Warren street for vocal instruction and reports an unusual demand for lessons. Her available time is already practically taken up and she expects with recital work and teaching to have an unusually busy winter.

Other teachers throughout the city report many inquiries for instruction and the prospects are that studios will be crowded for the coming months. Syracuse seems to be taking an increased interest in musical matters and this is reflected in teaching circles.

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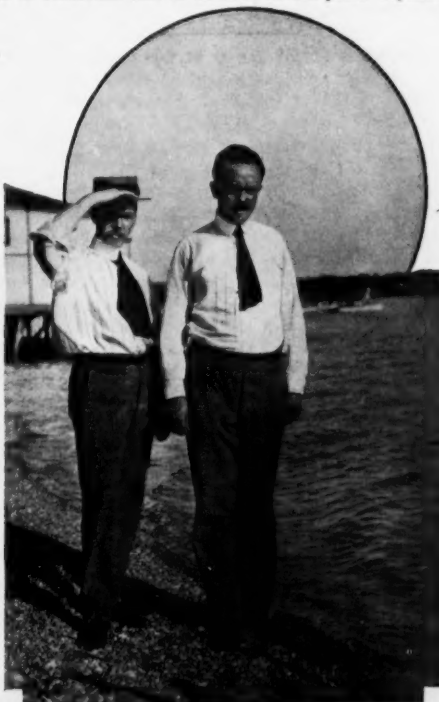
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PAUL VAN KATWIJK (RIGHT) AND G. E. GADE
At Lake Ohobji.

of Drake University School of Music at Des Moines, Iowa, will resume his work there again this season. His concert management is in the hands of Harry Culbertson, the Chicago manager.

Mr. Van Katwijk is herewith pictured in the company of G. E. Gade, his guest at Lake Ohobji, where these two gentlemen passed a most delightful summer rustication.

Jubilee Year Announcement

The Philharmonic Society of New York

1916-SEVENTY-FIFTH SEASON-1917

The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts. Among those already secured for the Jubilee season are:

Josef Hofmann, Mischa Elman, Frances Alda, Ernest Schelling, Guiomar Novas, Alma Gluck, Percy Grainger, Theo Karle, Leo Schulz, Elena Gerhardt, Julia Culp, Maximilian Pilzer, Carl Friedberg, Yolanda Merö, Efrem Zimbalist, Margarete Matzenauer.

It is worth recording that the Society has received many requests for more concerts without soloists and it is a fact that those of the past season which were devoted solely to orchestral music were most strongly supported.

JUBILEE CELEBRATION FIVE GRAND CONCERTS

Wednesday Evening, January 17, Thursday Evening, January 18, Friday Afternoon, January 19, Saturday Evening, January 20, Sunday Afternoon, January 21.

The Thursday, Friday, Saturday and Sunday Concerts will be included in the regular subscription series. Full details of the Jubilee Festival will be announced later.

THE RICHARD STRAUSS NEW ALPINE SYMPHONY

This latest work of Richard Strauss was announced for production by The Philharmonic Society last year, but through prevailing conditions the orchestral parts were delayed in arriving in this country and were not received until after the close of the season. The entire material is now in the hands of the Society, and this work of the greatest of living composers will receive its first New York production by The Philharmonic Orchestra at one of its earliest concerts.

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Twelve Thursday Evenings at 8.30—October 26, November 9 and 16, December 7 and 14, January 11, 18 and 25, February 8 and 22, March 1 and 22.

Sixteen Friday Afternoons at 2.30—October 27, November 10, 17 and 24, December 8 and 15, January 5, 12, 19 and 26, February 2, 9 and 23, March 2, 9 and 23.

Four Saturday Evenings, at 8.30—December 9, January 20, February 10, March 10.

Twelve Sunday Afternoons at 3.00—November 12 and 26, December 3 and 17, January 7, 21 and 28, February 4, 18 and 25, March 4 and 25.

The hour of the beginning of Evening Concerts has been changed from 8.15 to 8.30 to meet the expressed wishes of many subscribers and patrons.

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Dress Circle, first				
Two rows	12.00	16.00	12.00	10.50
Dress Circle, other				
rows	9.00	12.00	9.00	7.50
Balcony, first two				
rows	7.50	10.00	7.50	7.50
Balcony, other rows	4.50	6.00	4.50	4.50

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Applications for new orders are being accepted at the Business Office, Carnegie Hall, N. Y., and will be entered and assigned, according to date of receipt, in advance of the General Sale.

The General Sale of Subscriptions will open at Carnegie Hall Box Office on Monday morning, October 2nd, and all seats which have not been reserved and paid for will then be considered available for allotment to new subscribers.

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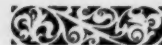
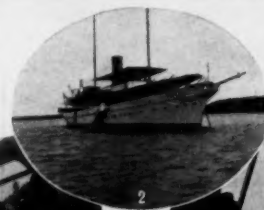
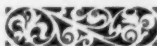
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THREE SEASONS WITH OSCAR SEAGLE



HUGH ALLAN ON A YACHTING CRUISE.
1. Hugh Allan doing a fancy diving stunt. 2. The steam yacht "Zara." 3. Mr. Allan doing a cubist photo of Miss Dagmar Godowsky

Hugh Allan Enjoys Summer Cruise

Hugh Allan, baritone, was seen recently in Boston, when en route for New York on the final lap of a long and joyous summer cruise. Mr. Allan was the guest of Joseph Kiter, the Metropolitan producer, on board his handsomely appointed steam yacht "Zara." The vacation argosy, which extended through several months, embraced the entire Eastern seaboard from New York to Canada, including stops of various durations at New London, Marblehead, Beverly, Boston, Bar Harbor, Seal Harbor and other points.

Mr. Allan's appearance demonstrated the advantages of a "life on the ocean waves." He was in splendid health and the very pink of condition.

While at Seal Harbor, in August, many of the prominent artists of the colony were entertained on board the "Zara." One of the accompanying snapshots, which were taken during the stay at Mount Desert, shows Mr. Allan in the act of sketching Dagmar Godowsky, a daughter of the famous pianist.

At Beverly, Mr. Allan gave a musicale at the home of Mrs. Robert D. Evans. Many of the summer residents attended, and the affair was pronounced a great success.

When Mr. Allan reaches New York this month, he will plunge almost immediately into the activities of an exceptionally busy season. He expects to feature this winter the little Neapolitan songs, for the execution of which he is justly celebrated. He will also introduce Rudolph Ganz's new piece, "Trinklied," and several recent songs by Lily Strickland.

Mr. Allan is planning to give a Boston recital during the month of January.

Caruson Pupil Sings at Mohegan Farm

Charles H. Baker, owner of the picturesque Mohegan Farm, near Peekskill, N. Y., noted throughout the East as representing the last word in modern farm practice, gave a musicale and reception on Friday, August 25, in honor of Hon. Alton B. Parker and his brother, Frederick Parker. Among the fifty guests present were William Mann Irvine, president of Mercersburg Academy, Pennsylvania; Mrs. William Mann Irvine, Cornelius Pugsley, of Peekskill; Mr. and Mrs. Gilbert Beaver, Mr. and Mrs. Arthur Southard, Dr. George F. Kuntz, of New York; Bessie Kuntz, Ariadne Holmes Edwards, Mr. and Mrs. Edmund David, Mr. and Mrs. Sydney Blumenthal, Dr. and Mrs. Eugene Fisk, Mr. and Mrs. William Moore, of Peekskill, and Mr. and Mrs. Charles Read.

Caroline Koehler, a pupil of Guglielmo Caruson, was the soloist. She sang selections from "Bohème" and "Dinorah," and two of Ariadne Holmes Edwards' songs, "God Bless You, My Dear," and "Lullaby." This last song was written for and dedicated to Ruth Baker, daughter of Mr. and Mrs. Charles H. Baker.

Charles Read accompanied Miss Koehler, and also played several piano solos.

Judge Parker is said to have expressed surprise at hearing such mature and beautiful work in one so young as Miss Koehler.

Yvonne de Tréville's Pianist Arrives From Petrograd

Among the passengers aboard the Bergensfjord, which docked in New York recently, was Edith Bowyer Wiffen, wife of the well known Associated Press representative, Walter C. Wiffen, and pianist of the celebrated coloratura soprano, Yvonne de Tréville. The large quantity of music, manuscript and printed, which she brought over to de Tréville caused great delay at the frontier, as each page was carefully examined. The pianist, remembering the "silent rehearsals" she used to have with the prima donna, proceeded to play the accompaniment of the difficult song

which General Cesar Cui had dedicated to de Tréville, on the top of her trunk, surrounded by an admiring group of custom house officials and guards, whose only regret was that they could hear nothing. They were, however, convinced that the notes and bars were musical notation and not propaganda. Everything printed in newspaper or book form she was politely requested to leave behind.

Mrs. Wiffen hopes to spend the winter in the United States and to rejoin her husband in the spring. She reports musical life in Russia to be absolutely normal, and all theatres and operas to be crowded. She spent several weeks prior to her departure in the vicinity of Petrograd, together with a group of artists and artist-pupils of Leopold Auer and the veteran composer, General Cesar Cui.

Mrs. Wiffen, who played some four hand arrangements on the piano with Cui recently reports that, although the General is in his eighty-third year, he plays and composes constantly and seems to have as much vigor as ever. Some untranslated songs by Rachmaninoff, Arensky and Moussorgski, are among the collection, which was largely selected by the composers themselves and sent to Yvonne de Tréville, as her appearances at the Imperial Opera in Petrograd were artistic events unforgettable by the musicians as well as the general public. Lakmé, Juliette, Mignon, Leila in the "Pêcheurs de Perles," etc., are among her most recent triumphs in the Russian capital.

Samuel Margolis Reopens Studio

Samuel Margolis, the well known New York vocal instructor, resumed teaching on Monday, September 25, at his beautiful studio, 528 Riverside Drive, New York. Mr. Margolis' season promises to be a busy one, as all his former pupils will continue to study with him, and numerous applications from new pupils have been made.

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Hamlin Talks on Translations Into English

[George Hamlin in the Chicago Herald.]

Much agitation is expressed from time to time by American composers and their champions in favor of the exclusive use of songs in the English language on the concert platform of this country. There can be no doubt in the mind of any reasonable person that songs written to English texts should, generally speaking, have a place on the programs of singers appearing before American audiences, and American singers in particular should strive to give American and English songs their just due. Both quality and quantity of such songs are rapidly increasing, so there is no good reason why vocal artists cannot include a suitable proportion of songs in English on their recital programs.

However, to presume to demand that singers who are equipped to present programs of varied schools and in several languages must sing only in English is both ridiculous and provincial and would merely result in limiting the progress of American song writing.

At most, any propaganda for the purpose of eliminating the singing of songs in a foreign tongue could only result in possible temporary benefit to the American composer and his publisher. If it is the intention of such propagandists to demand that songs originally written in a language other than English must be sung only in English they should begin their propaganda by first demanding that publishers shall print only good translations with such songs, for the translations usually found are an insult to intelligence and worse than useless.

They neither follow the sense of the original texts nor fit the musical phrases. The fact is that in most cases it is frankly impossible because of the difference in the construction of the various languages to make a translation which will fit a song in which the music has been especially written to a particular text.

Then, in many songs, such as, for instance, the Brahms folksongs, there is an atmosphere or "stimmung" in the original tongue which is quite impossible to put into English, and if sung in English the song is practically ruined, or at least is ineffective and sometimes almost foolish.

Take again the songs of Hugo Wolf, wherein every note is written to express just the proper tone color for each particular word or syllable. What happens when the words are reversed in their order, or the sense, perhaps, entirely changed?

I do not deny that in some cases songs can be translated into English so that they will sound almost as well as in their original form, but this is only when the work is done by a person who thoroughly knows the art and is a poet and a musician combined, and usually publishers, not willing to pay for such expert service, are satisfied with mediocre translations so long as the public does not complain.

From the artistic side translations cannot be as satisfactory as the original texts, therefore if we are to hear such classics as those of Bach, Beethoven, Schubert, Schumann, Brahms, Wolf, Strauss, Debussy, etc., given in a manner that will present the composer's idea of them they must necessarily be given as they were originally written.

And yet I fully believe that an audience, in order to appreciate a song properly, must understand the text, and American audiences in particular should be educated away from the habit, now so prevalent in our land, of listening only to the voice of the singer.

We are, therefore, brought to the selection of one of two alternatives. Either we must sing translations of songs written originally in a foreign tongue, or else print a literal translation of such songs on the program and sing them as written.

Louise St. John Westervelt a Versatile Woman

An artist who is attracting attention in the threefold capacity of singer, teacher and chorus conductor, is Louise St. John Westervelt, of the Columbia School of Music, Chicago. Miss Westervelt went to Chicago with an acknowledged reputation in these several capacities and has proved her artistic worth by steadily adding to her laurels. That she is an unusually successful teacher is testified to by the fact that pupils flock to her from as far as Idaho and Honolulu. She has a rare faculty not only for bringing out the best in each voice, but at the same time developing the musical individuality, so that the work of each pupil is carried on with special reference to the particular field of musical activity best suited to that pupil.

In addition to her numerous concert appearances and large class of pupils, Miss Westervelt has achieved a unique position as a chorus conductor, both East and West (an unusual distinction for a woman) and many noted artists have appeared as soloists with her choruses. She has a special talent for conducting, standards of ensemble singing and possesses a knowledge of vocal possibilities, which leads to the production of a lovely choral tone, unusual shading and dynamic values.

This has been markedly noticeable in the Columbia School Chorus, which, under Miss Westervelt's direction,

has won a recognized place in the musical life of the community. As a result of this training in choral literature and interpretation, many of her pupils in different parts of the country are now successfully directing choruses.

Following is a partial list of pupils who are having professional success as concert and church singers or teachers: Lillian Price—concert and church singer; teacher of voice; member of the faculty of the Columbia School of Music. Anne Sullivan—concert tour through Middle West last season; summer tour through Southwest; eastern tour this fall. Charlotte Bergh—concert soprano; soloist, Sunday, September 17, at I. L. A. convention. Edward Quinn—



LOUISE ST. JOHN WESTERVELT,
Singer, Teacher and Chorus Conductor.

concert tour in Southwest this past summer, engaged for long Eastern tour this fall. Meta Lerch—church and concert singer; large private class in Davenport, Ia. Ethel Jones—concert and church singer; member of the faculty, Columbia School of Music. Carrie Hoyt—voice teacher and director of chorus and choir, St. Katherine's School, Davenport, Ia. Grace Wynn—choir director and voice teacher in Waukegan, also teaches in Chicago. Hilda Mattbey—well known as concert and oratorio singer through Middle West. Lucy Herrick—with Columbia School of Music. Sister Corona—teacher of voice, director of chorus and choir at St. Francis Academy, Joliet, Ill. Glenn Stables—concert baritone; teacher and choir singer, West Aurora, Ill. Alberta Smith—teacher, choir and concert singer, Bozeman, Mont. Ethel Waterman—contralto soloist of Trinity Cathedral, Davenport, Ia. Aleta Vaughn—church and concert singer, Wyoming, Ia., and Cedar Falls, Ia. Charlotte Homes—voice teacher, St. Louis.

Among those who are filling teaching and church positions are: Marion Williams—Ironwood, Mich.; Julia Gordon—Great Falls, Mont.; Hazel Mook—Osceola, Mich.; Georgia Nettles—El Paso and Minoka, Ill.

Other successful young teachers are: Louise Woodruff, Boise, Idaho; Florence Walter, Ishpeming, Mich.; Jane Winne, Honolulu; Emma Roeser, Wausau, Wis.; Ruth Phillips, Riverside, Ill.; Genevieve Quealy, Peru, Ill.

Louise Day Scores at American Musical Convention

On Friday evening September 15, at the American Musical Convention held in Lockport, N. Y., Louise Day, the young American lyric soprano, charmed a large audience with her beautiful voice and artistic rendition of "A Birthday" (Cowen), "O Mistress Mine" (Quilter), and "It Was the Time of Lilac," by Marshal-Loepke. She was the recipient of much well deserved applause and many recalls.

Miss Day is an artist who invariably fascinates her hearers. Her voice is one of unusual purity, power and sweetness.

Frederick H. Haywood's Bereavement

Frederick H. Haywood, the vocal instructor of New York City, was called suddenly to Dracut, Mass., on September 10, owing to the death of his mother. Mr. Haywood had left Dracut on September 3, where he taught during the summer, in order to open his season in New York on Monday, September 18. The studio activity was abruptly discontinued and was not resumed until Monday, September 25.

During the last twelve years Mr. Haywood has spent his summers with his mother in Dracut, Mass., at which place, for the past three seasons, he has conducted a summer school.



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Conductor

Director Conti Vocal School,
writes as follows concerning the

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Very sincerely,

(Signed) Arnaldo Conti.

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NATIONAL ASSOCIATION OF TEACHERS OF SINGING SECRETARY EXPLAINS OB- JECTS OF ORGANIZATION AND CONDI- TIONS OF MEMBERSHIP IN COMMUNI- CATION TO MUSICAL COURIER

New York, September 9, 1916.

To the Musical Courier:

In the past two or three years many requests have come from various parts of the country for information regarding "The National Association of Teachers of Singing." What did the Association stand for, what were its objects, what was necessary to become a member? As secretary I have answered them as satisfactorily as time would permit, necessarily without such details as could do the subject justice. Through the medium of your far-reaching and progressive journal a brief resumé of the history of the Association may meet the eyes not only of the inquirers, but of many others—teachers and music lovers, who are interested in vocal culture.

The first general meeting of the Association, conceived, organized, and incorporated by Anna E. Ziegler, of New York City, and Dr. Arthur de Guichard, of Boston, was held at Carnegie Hall, New York City, May 24, 1907, with Dr. Guichard in the chair, for the purpose of completing the organization, election of officers, etc. A number of preliminary meetings had been held previously, and the Association was incorporated in November, 1906. Mme. Ziegler and Dr. de Guichard gave brief sketches of the inception and incorporation of the Association, and a statement of its objects. Others prominent in the teaching profession described different forms of charlatanism and the injury inflicted on students by incompetent teachers. The officers and executive board elected at this meeting were of the highest standing, and were to begin their terms of office from the first annual meeting to be held the following January.

A number of meetings of the officers and executive board were held after the first of October, and on January 7, 1908, the first annual meeting of the Association took place at Steinway Hall at 8.15 p. m. The constitution and by-laws as presented, as well as the amendments passed at this meeting, were unanimously accepted as read, and adopted. The objects stated in the constitution (article II) at that time were:

To establish a standard of vocal instruction for building and developing the voice upon natural principles, such as were employed by the old Italian masters, and such as are recognized today by the medical profession as beneficial to the preservation of the vocal apparatus; to encourage the protection of their interests, and for the establishing and maintaining of such standards; to grant certificates of proficiency to teachers of singing, according to such a standard; to procure legislation fixing the qualifications, and requiring the registration of teachers of singing, and to effect the foundation of a rational normal school for training of teachers of singing, and the foundation of a national school for American singers, scientific and artistic.

At this meeting also, a committee was appointed for the purpose of visiting the singing profession by way of propaganda. In consequence a large membership, both honorary and active, was obtained, and much interest in the proceedings of the Association was displayed.

It is unnecessary to give an account of the stormy meetings that followed, because of the acrid discussions relating to examinations and the election of a board of examiners, to examine candidates for membership to the Association, and grant certificates as provided for in the by-laws, as quoted above. Many plans and compromises were suggested, but none met the general approval, and after the resignation of some of the executive board and many of the members, the question of examinations was laid on the table, and up to the present time is still there.

For some time after this the fate of the Association hung in the balance; a few of the earnest, inquiring spirits, however, decided to continue their interest in the Association, to discuss amicably all subjects that concerned the welfare and progress of the profession, to seek enlightenment along all the lines necessary to establish standard, and strive unceasingly for the attainment of the highest ideals. This work has been going on regularly since then, slowly to be sure, because the subject is very complicated as well as elusive, but each year finds a larger number of truth seekers in the many lectures, discussions, and papers on voice production, tone, breathing, diction, interpretation, and the psychological phenomena concerned, by eminent thinkers and writers in the musical world. At present two papers, which have been under discussion for the past two years, one entitled "Some Principles of Tone Production," the other, "Fundamental Principles of Breathing," are awaiting the general approval and vote of the Association before being adopted as standard. Among other things a committee was appointed to confer with the proper educational authorities at Albany for the passage of a bill providing legislation in New York State for the registration of teachers of singing. Much time, correspondence, and many meetings were unavailing in obtaining even a promise for the near or remote future. Why?—Many interesting

talks on all subjects concerning the entire musical profession are indulged in quite informally and most amicably, establishing a most delightful and cordial relationship among the members who attend the meetings regularly. It is earnestly desired that all members will arrange their time so that they can be present at, and derive the benefit from, these stimulating gatherings—that a larger membership will result, and that the whole profession of singing teachers, as well as the musical community, will be influenced and benefited by the general uplift and broadening knowledge disseminated.

Quoting from the constitution:

Membership shall be national, New York and associate. A national member is one who resides more than fifty miles beyond the boundaries of New York City; a New York member is one who resides within that distance. Persons who are not teachers of singing, but who are in sympathy with the movements and objects of the association, may be admitted as associate members. All singing teachers of established reputation shall be eligible to membership of this association. Musicians and artists of national or international fame, and influential personages interested in the works and objects of this association may be elected patron members of the association.

To those who cannot attend the meetings a suggestion of establishing chapters in each city and town of this country might meet with favor. The chapters, subject to and having the same general laws and objects as the parent body, could discuss the same subjects, and at stated times send the result of their deliberations to the National Association. This is only a personal suggestion—others might be much more practical and work out more easily.

What a vista this whole idea opens up! What would not this great community interest do for the teaching profession in the wonderful soul stirring art of singing? Let us hope that this too brief sketch will be read by many, and strike a responsive chord which will mean the working together, shoulder to shoulder, of all the teachers of singing in this great country of ours—now waking up to the importance of music in our throbbing daily life.

CLARA KALISHER,
Secretary of the N. A. T. S.

The Martins Resume Teaching

Frederic Martin and Mrs. Martin will resume teaching on Monday, October 2, at their vocal studios, 532 West 111th Street, New York City.

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Roles sung by Mr. Scott last season were King Mark in "Tristan," Sarastro in "Magic Flute," Hunding in "Die Walkure," Ramfis in "Aida" and Donner in "Das Rheingold."

Re-engaged for Season 1916-17.

Will sing Der Wanderer in "Siegfried" in
Cleveland, Ohio.

Heniot Levy "Summering"

After a month's well earned rest Heniot Levy, the prominent pianist and member of the American Conservatory of Music faculty in Chicago, has taken up his duties at the



HENIOT LEVY AT TOP, HIS SON AND MISS BECK (PIANIST FROM TEXAS).

At Mr. Levy's summer cottage in Estes Park, Colo.

Conservatory and already is teaching a large class. Mr. Levy's vacation was spent with his family at their charming summer cottage in Estes Park, Colorado.

The prospects for this well known instructor's 1916-17 season point to a very busy and successful year.

Edwards Sonata to Be Produced by Coffman of San Diego

An interesting incident occurred recently in San Diego, Cal., when the composer, George Edwards was asked to resurrect a certain waltz song from his early manuscripts for the use of a local singer. Josephine Gerwing, the well known violinist, who as a "wunderkind" successfully toured Germany many times in her childhood, was present and volunteered to "play over" the song (which contains some difficult cadenzas) before the singer should undertake it. On opening the old volume, Mr. Edwards paused at a violin sonata movement written at the age of

nineteen, and Miss Gerwing, whose attention had been distracted for the moment, returned to the book, saying "Well, let's try it."

They started in, and page after page was played without (at first to the violinist's surprise) any waltz song appearing! The composer meanwhile supposed Miss Gerwing had known it was the sonata movement, though the title had been cut off in trimming the book. When the movement was finished Miss Gerwing was enthusiastic in her praise of the music, though she declared she would not have risked reading it, had she known on what she was commencing.

So certain was she that the sonata (which is the first movement to which the well known "Sunrise Through the Mists," published by Willis & Co., Cincinnati, was originally intended to be the second) would be well received, that Oswald C. Coffman, of San Diego, is planning to bring it out during this season. Mr. Coffman is a young man who has just entered the publishing field with Mr. Edwards' story on the psychology of music. "The God Who Made Himself," now being published in instalments, mention of which has been made in these columns.

The sonata movement will be left practically in its original form, and will be entitled "Song Sonata in One Movement," taking about ten minutes to play.

Miss Gerwing has been working on the piece ever since the incident described, and declares that for freshness, energy, naiveté, and "joy of living," it will be hailed with delight by players of chamber music. That it also has the real chamber music stamp is another of her convictions.

Charlotte Bergh, a Successful Pupil of Louise St. John Westervelt

Charlotte Bergh, coloratura soprano, who for two years appeared with great success with the Aller Trio and sang for one year with the La Dell Concert Company and for two Chautauqua seasons with Ellison & White on the Pacific Coast the first season with the Artist Trio and the second season as soloist with the Witepskie Hungarian Or-



CHARLOTTE BERGH,
Coloratura Soprano.

chestra—has left her work to go back to Chicago to study with her former mentor, Louise St. John Westervelt. Miss Bergh has been chosen as one of the soloists to furnish the program before the International Lyceum Association Chautauqua, which takes place at the Auditorium Hotel from September 14 to September 20. On Sunday afternoon, September 17, Miss Bergh, who hails from Boise, Idaho, gave the recital.

Carl Hahn Will Begin Studio Work October 5

Carl Hahn, conductor of the New York Arion Society (Dr. Louis Haupt, president), and of the New York Mozart Society (Mrs. Noble McConnell, founder and president) will reopen his studio at the Hotel San Remo, New York City, on October 5.

Conradi Removes Residence Studio

Luther Conradi announces that he has removed his residence and studio to 2225 Spruce street, Philadelphia, where he will resume his teaching for the season of 1916-1917, October 3.

An Appreciative Klibansky Pupil

One of the many letters of thanks and appreciation that Sergei Klibansky, the well known New York vocal instructor received from his pupils during the summer is printed below. It came from Anne Murray Hahn, a contralto of unusual voice and musicianship, whom Mr. Klibansky will present in a recital at the beginning of the season.

Pittsburgh, Pa., September 11, 1916.

MY DEAR MR. KLIBANSKY—Arrived home safely and sang two services yesterday. Sang a solo last night and everyone remarked the wonderful improvement.

I don't know how I can ever show you my appreciation of the splendid things you have done for me and in such a short time. It is really most remarkable. I don't think I was ever so confident or so inspired as I am since I took up my work with you.

I seem to feel that there is nothing in the musical world that I could not accomplish by working hard and perseverance, and I assure you that I did not possess that feeling on the first day that I entered your studio. And in the work of all your pupils that wonderful feeling of confidence is so pronounced.

Possibly in the future I may be able to show you at least in a small degree my gratitude and appreciation of all you have done for me, you have made it so easy and so simple, such a relief from my former effort and strain.

Hoping that I may hear from you and regretting that I cannot be in New York next week, I am,

Your ever grateful pupil, ANNE MURRAY HAHN.

Gadski Recital on October 8

Johanna Gadski will give a song recital at Carnegie Hall, New York, Sunday afternoon, October 8. Mme. Gadski has divided her program into three parts, the first to be devoted to German Lieder—works of Schubert, Schumann and Franz; the second to English, French, German, Irish and Russian folksongs, and the last to modern songs, including several in English.

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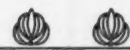
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